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Jenaer St. 21.
BERLIN, W., May 13, 1911.

Among the musical personages of importance mentioned in connection with the reign of Frederick the Great, of which I wrote in my letter of last week, was Barberina, the famous Italian dancer, who was prima ballerina at the Berlin Royal Opera from 1744 until 1748. Jules Claretie, the French writer, has recently declared that Dezede, the composer, was a son of Frederick the Great and Barberina. It is unquestionably a fact that Frederick was greatly enamored of the charming dancer during the years that she was in his service, and it has been proven that he frequently invited her to his so-called "Konfidenztafel," and that he also repeatedly supped with her alone at his palace. Yet, Dezede could not have been their son, because he was born in 1740, whereas Frederick did not make the acquaintance of Barberina until 1744. This Barberina was one of the most fascinating dancers that ever graced the boards of the operatic stage.

Her real name was Barbara Campanini and she was born in 1721. She appeared at Covent Garden in London in 1740 with enormous success, and it was there that Freiherr von Bielfeld, a friend of Frederick the Great, saw her and called the attention of the monarch to her. In 1744 Frederick authorized the Prussian Ambassador at Venice, where Barberina was then engaged, to arrange for her release and sign a contract with her engaging her for the Berlin Royal Opera at a salary of 7,000 thaler. This was an unheard-of salary for a dancer in those days; after her first appearance in Berlin, however, which occurred in the month of May of the same year, the King raised her salary to 12,000 thaler. At the time that Barberina signed the contract with the Prussian Ambassador, she was very



BARBERINA.
Famous dancer at the Opera of Frederick the Great.

much in love with a Scotchman named Mackenzie. As Mackenzie was returning to London, she determined to follow him and marry him there, so she did not keep her contract with the Prussian diplomat. Frederick the Great immediately brought suit against the government of Venice and demanded that the dancer be delivered over to him. This did not help immediately, however, as there were many formalities to be gone through, and finally exasperated at the delay, Frederick the Great had the baggage of the Venetian Ambassador Campanello, who was about to embark for London, seized and held as security. This was effective, and Barberina was now taken by force and brought to Berlin under military escort. Mackenzie followed her the whole way, but he was compelled to leave

Berlin immediately after his arrival, so that Frederick had his own way in the whole affair. Barberina immediately became, not only the favorite of the King, but also the idol of the elite of Berlin society. She lived in sumptuous style in her house in the Behren Strasse and entertained on a grand scale. In 1748, in the midst of her greatest popularity, she was suddenly discharged by the King, the immediate reason, without doubt, being his jealousy of Carl Ludwig Ciceji, who had fallen in love with the dancer and who attended the Opera every time she appeared. Ciceji himself was extremely jealous, and one evening during a performance, when he saw Barberina making eyes at a man in the parquet, he seized the fellow and literally threw him onto the stage at the feet of the dancer. Ciceji married Barberina, in spite of his family, and the two lived together for forty years; then, strange to say, they were divorced. In 1789 Barberina was made a Countess and the same year she founded a home for old ladies, of which she herself became the directress. She died in 1799, aged seventy-eight.

Some interesting unpublished letters by musical celebrities now are on sale here at Liepmannsohn's. One, written by the famous Malibran at Manchester, September 2, 1835, throws an interesting light on the fees that this singer who was then twenty-two years old, received. The letter is addressed to George Smart, and reads: "I beg to acknowledge your letter offering me the sum of

400 guineas to sing at the Dublin Festival and the following week at the Liverpool Festival, and I have much pleasure in saying that I accept your offer." Few singers in our own times command a fee of \$2,000, and money then had fully three times the value that it has now. There are in all four letters by Malibran in this collection, and in one of them she speaks of rehearsing for the "Barber of Seville." This is written in French. It was Malibran who sang the part of Rosin at the first American production of the "Barber" in New York in 1825. A very great rarity is offered in the shape of a letter by Johann Joachim Quantz, the celebrated flute player and teacher of Frederick the Great. Quantz lived from 1697-1773. The contents of this letter deals with a flute that Quantz offers for sale. Quantz supplied Frederick the Great with flutes, receiving 100 ducats for each one. The King had such a high temper that he frequently became enraged during the lessons and then he had the habit of smashing his flute against the wall; during the first year of Quantz's sojourn at Frederick's court many flutes were broken in this way.

This collection contains a number of unpublished letters of Wagner. In one of them, dated at Zurich, January 31, 1852, Wagner, who was then in a very depressed state of mind, writes: "The little flesh I still have on my bones is weak and flabby, and, in spite of my remarkably weak condition, I am always terribly hungry; but I have to diet and live almost entirely on water and milk. A terrible sadness depresses me and the only way I can shake it off is by seeking distraction through outside associations, and I hope to be able to shake off this deep depression by sketching a big libretto which has occupied my mind for some time. Soon you will hear the news that I am deeply engrossed in the 'Nibelungen' stuff. This is my only salvation." In an unpublished letter written to Franz Abt in 1861, Wagner begs Abt to send him fifty louis d'or for the rights of performance for "Tannhäuser" in Braunschweig. "Now that my operas have been given on nearly all of the German stages, I owe it to you," he writes Abt, "that 'Tannhäuser,' at least, be introduced to the Brunswick public." Wagner did not get fifty louis d'or, however, but had to content himself with thirty.

There are some fifteen letters by Wagner in this collection—most of them unpublished. Quite as interesting as his own epistles are numerous letters by Anti-Wagnerians, as Hanslick, Vincenz Lachner, Eduard Lassen and others. In a letter written to Carl von Holtai, dated Vienna, January 6, 1859, Hanslick writes, among other things: "I am glad that you are pleased with me at the cold shower bath I gave to the 'Lohengrin' enthusiasts. I had hoped you would be." Full of characteristic irony is a letter written by Lachner in 1875. It is addressed to a friend, who asks for some of Lachner's songs, which his wife wishes to sing, and reads: "I wish I could send them to you printed, but the house of Schott has for a long time been occupied with more important things than the publication of simple lieder. The salvation of the entire world is at stake and the musical Messiah is the four-headed monster called the 'Nibelungen.' Everything else that can be put off must wait, because of this humanity-saving mission. 'Seinem Königlichen Freunde und Beschützer zum Ruhme und der Nation zum Heile;' so reads the modest title. When the lion roars, the spar-

row must, of course, keep its mouth shut. It seems that the world now is to be prepared for the financial swindle through the musical swindle, but bankruptcy is sure to follow." In another letter referring to the songs, Lachner writes that they could "not be printed" until the Wagnerian monstrosity is finished.

Of interest is a letter written by the half forgotten conductor and composer, Carl Reissiger, who together with Richard Wagner was conductor of the Opera at Dresden in the forties. This letter is addressed to Spohr and is dated Dresden, May 24, 1845. He writes of the production of Spohr's opera, "The Crusaders," which Reissiger is to bring out, saying: "The performance has had to be postponed because Herr von Lüttichau (the Intendant of the Dresden Opera) has seen fit to produce 'La Favorita.' My colleague, Richard Wagner, began with the rehearsals yesterday." Reissiger, who died in 1859, was a rabid anti-Wagnerian to the last. In a letter dated 1854, dealing with Liszt and Wagner and the new movement in music, he writes, "I care not a whit either for their success or for their failure, but the influence of this school on good taste is greatly to be regretted." Another early Wagner opponent was J. C. Remde, composer and conductor, of Weimar. He lived from 1786 to 1850 and it was he who, on the advice of Goethe, established at Weimar, in 1812, the first permanent operatic choir. In a letter dated at Weimar, June 16, 1849, Remde speaks of a "Tannhäuser" performance which he heard. He writes that the music was so bad that it could not please either public or critics; he says the failure could have been foreseen, since the Leipzig Opera, after several rehearsals of "Tannhäuser" had put the work aside as impossible.

The collection contains also a letter written by Tichatschek, the tenor, who created the role of Tannhäuser at the Dresden première. According to Wagner's own accounts, Tichatschek was much enamored of the part but this letter in the latter's own hand, dated 1863, tells a different story. It is written to Rietz, the conductor, and deals entirely with "Tannhäuser." He closes with the words: "Let me add here that you need no longer fear having to conduct 'Tannhäuser' for me, as I will gladly renounce this role." Tichatschek was a tenor of the Italian school, pure and simple, and even Wagner himself repeatedly said and wrote that, although he took the greatest pains, he did not succeed in probing into the deeper psychological meaning of the part. It remained for Albert



JOSEPH JOACHIM.

Pencil sketch made at Leeds in 1901 by W. H. Cordwell.

Niemann to disclose to the musical world the real meaning of the role.

Henry Viextemps, the great violinist, mentions Wagner in a letter written at St. Petersburg in 1848. The letter treats of the political situation at Vienna and Paris and closes thus: "Pour en finir avec l'affaire de Wagner, je vous prie de vous payer de ce que vous serez me devoir. Je vois que c'est le seul moyen de terminer cette incriminable affaire. Entre nous, Wagner se montre sous un aspect peu flatteur..."

Liepmannsohn has seventeen interesting letters written by Franz Liszt and a number of other mementoes of the

great pianist. Among these is the program of Liszt's last concert given in the theater at Frankfurt a. m. on Monday, August 10, 1840. He played works by Beethoven and Chopin and himself and as a final number he improvised on motives chosen by the listeners. A note at the bottom of the program reads: "At the entrance to the hall will be found an urn into which each listener can throw his musical motive. On these motives Liszt will improvise variations." The great pianist did this regularly on his tours throughout Europe and it was always his most effective number. Another note on the Frankfurt program reads, "The concert hall will be lighted by gas." In 1850 it was rumored that Liszt would visit America, and in a letter dated that year he remarks on the rumor with the words: "Die veraltete Ente mit welcher ich bis Amerika schwimmen sollte ist also wieder aufgetaucht." A letter dated July 13, 1886, and addressed to Dr. Gassner, of Mayence, is probably the last one Liszt ever wrote. He died eighteen days later. Hubert Leonard (the eminent Belgian violinist) wrote a letter in 1846 that throws an interesting light on the value of Stradivarius violins sixty-five years ago. "I have worked very hard here (Liège)," he writes, "and have composed a concerto with orchestral accompaniment and a new fantasy. I have purchased a beautiful Stradivarius for 2,000 francs." There are numerous other letters by famous violinists in the collection including Paganini, Ernst, Wieniawski, Vieuxtemps, Ole Bull, Laub, Lipinski, de Beriot, Wilhelmj, Ysaye, Sarasate and Joachim. Two letters by Ysaye of comparatively recent date are considerably higher priced, strange to say, than letters by Ernst, Vieuxtemps and Wieniawski. There are about a dozen Joachim letters covering a period from 1840 until 1898. A letter written by Liszt in 1850 introducing Joachim to Massart, the great French violin pedagogue, the teacher of Wieniawski, Lotto, Kreisler and other noted violinists, is of interest. Joachim was then nineteen years old. Liszt writes: "Herr Joachim, professor of the violin at the Leipzig Conservatory, requested me to write him some letters of introduction for Paris, where he contemplates remaining for several months. His talent, essentially classical and serious, has already been greatly appreciated at Vienna, Leipzig and London and I have no doubt that he will find the same sympathy at Paris." Among the Joachim mementoes is a pencil sketch of the famous violinist made by W. H. Cordwell, an Englishman, on the back of a program of a concert at which Joachim assisted at Leeds in 1901. This sketch is herewith reproduced. Five letters from Viotti and half a dozen from Meyerbeer are also to be found in the collection.

Pasquale Amato is to make a number of appearances with an Italian stagione at the Comic Opera, beginning on May 17, with Verdi's "Masked Ball." This is the first visit of the famous Italian singer to Berlin, and his coming is looked forward to with keen interest. "The Masked Ball" will be repeated on May 22 and May 20 Amato will be heard as Scarpia in "Tosca," and later in "Rigoletto." The entire cycle of Italian operas will be conducted by E. N. von Rezneck and the prices for each performance are to be considerably higher than usual. It is stated that the

sum guaranteed Amato for each performance equals the gross receipts of a sold-out house at ordinary prices.

The Comic Opera brought out last night Ignaz Waghalter's "Der Teufel's Weg." The novelty, which is Waghalter's first opera, met with a friendly reception. While the music of the first two acts reveals the novice and lacks character and individuality, the third and final act makes a strong appeal and shows real dramatic talent. The story of the libretto has already been published in THE MUSICAL COURIER. For a first attempt, "Der Teufel's Weg" is on the whole very commendable and it is safe to predict that Waghalter will write something of permanent value after he shall have acquired greater experience and more independence in expressing himself through the medium of the vocal and orchestral apparatus. The composer directed the work admirably. As one of the leading conductors he has been a prominent figure at the Comic Opera for the past three years. He is to leave, however, at the end of this season and accept a position as first conductor at the Essen Opera.

The new opera house on the corner of the Kurfürsten and Nürnberger streets now is building and Director Moris intends to begin his first season in the early fall. He has secured several works which will be new to Berlin and which will be brought out during the winter, as Gounod's "Philemon and Baucis," "The Five O'Clock Tea" (a musical comedy in three acts by Theodore Blume), "Quo Vadis" and "1870," an opera by Carl Weiss, which deals with an episode of the Franco-Prussian War.

From Milan comes the news that the Scala is to found a theatrical museum that will be absolutely unique. The museum is to contain every conceivable requisite and memento of the theater. The famous collection of antiquities owned by Giulio Sanbon, of Paris, which lately has been offered for sale, is to be purchased for the museum by art patrons of Milan. The Italian government is contributing 150,000 francs to the fund. Other contributors are the Duke di Modrone and Messrs. Della Torre, Pogliaghi and Vimercati. The greatest gems of the collection would have been bought up by Pierpont Morgan except for the intervention of Signor Tittoni, the Italian Ambassador at Paris, an old friend of Morgan. Sanbon, who is himself an Italian, at first demanded 750,000 francs for his collection, but he finally reduced the price to 450,000 francs.

A Wilhelm Berger memorial concert was given at Blüthner Hall last Sunday before a large audience. Julia Culp, Hjalmar Arlberg, vocalists; Carl Klingler, violin; Friedolin Klingler, viola, and Arthur Williams, cello, were the participants. The program opened with an excellent performance of the lamented Berger's posthumous piano quartet in C minor, op. 100, this being its first public performance. It reveals the pleasing and amiable traits that characterized all of Berger's productive efforts. Julia Culp made a profound impression with a group of five of Berger's lieder. Arlberg also sang a group of his songs. Prof. Kwast and wife gave a very fine performance of the E minor variations for two pianos. Berger lived for many years in Berlin, where he was well known and much beloved. He was born in Boston, but his parents returned to Germany when he was only two years old.

Heinz Sattler, formerly opera singer and later first registrar of the Schwerin Opera, has joined the forces of the Berlin Comic Opera, where he now is officiating as chief

stage manager. He has also established himself as a teacher of the dramatic art.

Thomas Egan, the Irish tenor, who has Italianized his name to Tomasso Egani, recently passed through Berlin on his way to London. He has been singing in opera in Italy during the past season. He is to make a short tour of Ireland during the spring and contemplates an American tour, chiefly in the middle West, for next season. Egani is a pupil of Florio.

Among the recent American arrivals here is Mrs. Myron L. Learned, of Omaha. Mrs. Learned is well known in musical circles at home, having been president of the Omaha Tuesday Musical Club for two years. She is making a pleasure trip through Europe and among other things she will attend the coronation of King George.

Miss Corinne Paulson, the talented pianist, of Omaha, has been studying here with Rudolph Ganz for the past season. She is very enthusiastic about the musical life of this city and regrets very much that her friend, Mrs. Learned, did not arrive in time to hear the end of the concert season.

Miss Caroline Cone, the youthful pianist of Chicago and former pupil of Fanny Bloomfield Zeisler, also has been studying here for some time past with Ganz, who considers her an unusually gifted and promising artist. Miss Cone recently played at a private concert the Grieg and Mozart C minor concertos with an orchestra of eighty musicians under the leadership of concertmaster M. Gruenberg. The young lady's success was so pronounced that Gruenberg immediately engaged her to play at his first public concert at the Singakademie next season.

Mme. Etelka Gerster gave an afternoon musicale yesterday at her beautiful new home on Kurfürstendamm, which was attended by a large number of people prominent in social and musical circles. Mme. Gerster's social affairs are always unusually interesting. Special interest and distinction was lent to yesterday's musical offerings by the singing of Julia Culp, who was heard in inimitable renditions of Beethoven's "Adelaide" and other works. Among the pupils of Mme. Gerster who took part in the program were Eva Reinhold, Anni Scott, Charlotte Herpen, Nina Ormelli and the Misses Graesbeck, Liblad and Hoertmann, these last three being heard in the trio from Strauss' "Rosenkavalier." The program was enlivened and enhanced by the superb solo playing of Anton Hekking.

ARTHUR M. ABELL.

George Fergusson Makes a Correction.

George Fergusson, the eminent vocal instructor of Berlin, requests this paper to make a correction. In an article in the issue of THE MUSICAL COURIER of March 22, it was stated that Mrs. Sylvana Blackman had been engaged by Mr. Fergusson to teach with him at his studio in Berlin prior to her engagement in Baltimore. This report was not correct, as Mrs. Blackman was not secured as an assistant of Mr. Fergusson. She studied with him from the summer of 1898 until the day of her engagement in Baltimore. During the latter part of her studies with Fergusson she had his permission, however, to use his name as reference in her own private teaching.

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Cincinnati Orchestra's Annual Report.

CINCINNATI, Ohio, May 22, 1911.

"In concluding the report which it was my privilege to present to you at the annual meeting of last May, I expressed a particularly optimistic view as to the future of the Cincinnati Symphony Orchestra, and I know you will be gratified to hear that the success attained during the season just closed has strengthened my confidence in the prediction then made.

"Mr. Stokovski has accomplished great things in the two years since he created the present organization,—really almost marvelous things, for the rapidity with which our orchestra has attained the position it now holds in the ranks of the symphony orchestras of the country, is indeed marvelous. We of Cincinnati naturally feel a pardonable pride in our orchestra, and might perhaps be accused of prejudice, but the unbounded enthusiasm and appreciation which greet Mr. Stokovski and his men wherever they play when on tour bear unbiased evidence of the approbation of the results that are being achieved. We shall take pleasure in sending you very shortly a few excerpts from the critical reviews of the concerts in cities like Pittsburgh, Cleveland, Detroit, Toledo, Buffalo, etc., cities whose musical standard has been established and maintained by the Boston Symphony, and the Theodore Thomas orchestras.

"There were twenty-seven of these 'out-of-town' concerts given in the alternate weeks of the regular series of the symphony concerts in Cincinnati, the engagements taking the orchestra as far East as Buffalo and West to Wichita, Kan.; the itinerary included Kansas City, Omaha, Pittsburgh, Delaware, Akron, Oberlin, Cleveland, Toledo, Bay City, Terre Haute, Bloomington, Logansport, Hamilton, Columbus, Dayton, Indianapolis, and Detroit,—in each of the five last named places a series of concerts was played at intervals throughout the season.

"Many return engagements have already been booked for next season, among them four performances in Pittsburgh, four in Columbus, and two in Cleveland, and the demand is already greater than we can supply, as the concerts, and rehearsals incident thereto in Cincinnati, will preclude our accepting more than an average of three concerts in the available week.

"The season here has been eminently satisfying from both musical and financial viewpoints,—the attendance at the symphony concerts showed an encouraging increase, and the audiences were warm, interested, and enthusiastically responsive.

"Mr. Stokovski presented a series of most excellent programs, of which three 'feature programs,' one devoted to the compositions of Richard Strauss, another to the Italian, and a third to the Russian schools, aroused especial interest, and a 'Request Program' too, met with great favor and elicited a very general response.

"Perhaps, however, the most satisfying episode of the winter's work was the giving of five 'Popular Concerts' on Sunday afternoons, an innovation which met with most unqualified success. These were presented at the Grand Opera House, and the capacity of the theater was tested at each performance, in fact hundreds were unable to secure admission, but the larger dimensions of the new Emery Auditorium, will obviate this difficulty. Rarely has anything in our musical annals evoked such universal commendation as these popular concerts; they seemed to strike the keynote of the educational influence we are incessantly striving to promote! The programs were again

most excellently chosen, and the kind of music performed appealed strongly to the great mass of music-lovers, to many of those who regularly subscribe to the symphony concerts, as well as to those who do not care for the 'heavier' music,—and yet hearing Mr. Stokovski and the orchestra proved an incentive to a number of these latter to attend the 'symphonies'.

"The overwhelming popularity of these popular concerts convinces us that they have come to be a permanent part of the regular orchestral series, and six, beginning early in January, are again scheduled for next year.

An interesting outgrowth of the success of the popular concerts has been the establishing of a fixed orchestra to give concerts at the Zoological Garden this summer, in place of the several bands that have always performed there heretofore. The management has engaged thirty-eight men who are members of the Cincinnati Symphony Orchestra, with Carl Bernthaler, of Pittsburgh, as

Stokovski to improve the quality of the personnel of the orchestra, so that we may more nearly realize the standard of excellence we are so ambitious to attain.

"Mr. Stokovski has heretofore encountered much difficulty in bringing men of the class of musicians desired, to Cincinnati for the short season of twenty weeks of service which we had to offer,—a much shorter term of employment than is given by all other symphony orchestras of the first rank, and in order to further in every way the improvement of the orchestra, your board of directors has decided to extend the symphony season, and will give twelve in place of the usual ten afternoon and ten evening concerts. This will, I know, be welcome news, for we have repeatedly been importuned on all sides to increase the number of concerts, and feel certain that the results will amply justify the added expenditure which this change necessarily involves.

"Everyone who had the pleasure of hearing Emil Heermann when he appeared as soloist at one of the Symphony concerts during the past season, will be glad to learn that he has been re-engaged as concertmaster, and has signed a contract for three years, that is for the full term of all our agreements.

"Oscar Hatch Hawley, formerly of New York, has been engaged as business manager to succeed Frank E. Edwards, who resigned the position he had held for some years. Mr. Hawley is thoroughly conversant with musical matters, and familiar with the musical situation in all cities of importance in the country, and will, we believe, be of great assistance in promoting the business interests of the Orchestra both at home and abroad.

"We hope that we may fitly dedicate the Emery Auditorium with the opening concerts of next season, and Mrs. Emery, with her usual generous interest in all that pertains to the welfare of the orchestra, is leaving no stone unturned to hasten the completion of the new hall, but even should this be made impossible by unavoidable delays, we have been able, through the courtesy of the trustees of Music Hall, to arrange to give only such number of concerts there as may be necessary to tide over the waiting!

"With a splendid new orchestral hall; with added funds with which to improve the orchestral forces; with twenty-four symphony concerts and six popular concerts, we have every assurance that the musical season of 1911-12 may be anticipated as another epoch-making year in the progress of the Orchestra.

Respectfully submitted,

BETTIE FLEISCHMANN HOLMES,
President."**Piano Recital at Bourbon College.**

Ruby Redwitz and Florence Nooe gave a piano recital May 22 at Bourbon College, Paris, Kentucky. Miss Redwitz played a Beethoven sonata (op. 10, No. 1) and numbers by Reinhold, Liszt, and Moszkowski. Miss Nooe played the "Funeral March" from the Beethoven sonata op. 26, and the sextet from "Lucia" arranged for left hand by Leschetizky and a Chopin polonaise. The two pianists closed the program with a serenade for two pianos by Loewe. Three singers, all sopranos, assisted the two pianists. They were Emma Netia Morford, Catherine Murphy and Ruth Soper. Miss Soper sang a serenade by Neidlinger; Miss Morford sang Becker's "Spring Song"; Miss Murphy gave "Sing On" by Denza.

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LONDON, May 17, 1911.

For the first time in their reign the King and Queen appeared at Covent Garden May 13. The repertory at Covent Garden this week is constructed of "Traviata" (Monday), "Aida" (Tuesday), "Rigoletto" (Wednesday), "Bohème" (Thursday), "Samson et Dalila" (Friday), and "Madame Butterfly" (Saturday).

At the brilliant entertainment given at Stafford House, May 11, for the benefit of the Middlesex Hospital, the feature of the event was the appearance of Madame Trazzini, who sang the "Voi che sapete" from "Le Nozze di Figaro." A great ovation was extended the prima donna, who was compelled to respond with several additional selections. The assisting artist was the Earl of Shaftesbury, who is well known in musical circles as the possessor of a tenor voice of remarkable range and of a most sympathetic and appealing quality.

Among the visitors to London this month is Alice Neilson, who will sing at a gala performance at Albert Hall, May 21, with the New Symphony Orchestra, after which she leaves for Berlin, where she will sing at the Komische Oper in "Bohème" and "Traviata." Miss Nielsen returns to the United States in the early autumn for an extended concert tour, which will be inaugurated September 27 at the Worcester Festival, where she has been engaged as a soloist. Later she will appear in her regular repertory at the Metropolitan Opera House, and with the Boston, Chicago and Montreal Opera companies.

Madame Melba made her return to Covent Garden this season as Mimi in "Bohème" May 10, and Destinn as Madame Butterfly May 12.

Jeane Jomelli's second recital at Bechstein Hall, May 12, was the occasion for one of the big audiences of the year. It was noticeable that many professional singers were "among those present," a significant feature in a London concert room. Madame Jomelli's program, which was greatly varied, included a group of Lieder, the "Liebestod" from "Tristan and Isolde," aria from "Louise," aria

from "Thais," some French songs and a miscellaneous group containing an attractive song by Liza Lehmann, entitled "To a Little Red Spider." Madame Jomelli was in excellent voice and sang superbly. Her mezza voce calls for special mention, as through this medium she secures some of her finest nuances. But it must be acknowledged that it is in the operatic gender of song that Madame Jomelli excels. Her singing of the Wagnerian excerpt was especially impressive, true to the verities of its dramatic and lyric character and delivered with a clear, fresh tonal-coloring that imparted compelling charm. Though the lovely timbre of her voice conveys great charm to all her interpretations, she is the greater artist in the operatic song form. There is no question but that she would make an ideal Isolde.

Theodore Byard will give a song recital in Paris at the Salle des Agriculteurs, June 1, when he will sing the Schumann "Dichterliebe."

At the tenth symphony concert by the London Symphony Orchestra, under Arthur Nikisch, the greatest enthusiasm prevailed. The conductor was recalled ten times. And never on any previous occasion has the orchestra played with so ingratiating a total quality, so velvety a sonority, not a harsh or strident note being in evidence to mar the program. It seemingly was a complete illusion of the perfect. A veritable sound arabesque was the Weber "Freischütz" overture, multi-colored and brilliantly pre-



ANCIENT MUSICAL WOOD CARVINGS AT CHURCHES IN LONDON, WINCHESTER, ELY, ETC.

sented, and the same must be said of the reading accorded Joseph Holbrooke's "Queen Mab" tone poem. Here the filigree work became somewhat magnified, the coloring deeper intoned and a very attractive work received a sympathetic presentation. The closing number was the Tschai-kowsky fifth symphony, in the reading of which Nikisch stands alone. His wonderful rhythmic sense, which finds so great a finesse of expression in gauging the psychic instant of attack and relinquishment of the note and in giving that impellent impulse to an interpretation which like the Tschai-kowsky owes most of its vitality to the very feature of rhythmic impulse, has a hypnotic influence on his audience, and at the finish of every movement and finale of a composition storms of applause greet him. No other conductor succeeds in rousing a London audience to a like pitch of enthusiasm.

Ernest Schelling was the soloist with the London Symphony Orchestra under Nikisch at the tenth concert of the season at Queen's Hall, May 15, where he played the Paderewski concerto in A, a work difficult to infuse with any great charm. Mr. Schelling made the most of his opportunities, however, and gave a brilliant interpretation of the number.

Elena Gerhardt gave a recital at Bechstein Hall, with Arthur Nikisch as the pianist, May 16. A program containing several new songs was given by this pre-eminent artist in the interpretation of German Lieder, among which were "Drei Rautendein Lieder," by Julie Weissberg, and

"Fäden" and "Knabe und Veilchen," by Erich I. Wolff. Miss Gerhardt also sang the following songs by Robert Franz: "An die brette der Schiffswand," "Willkommen mein Wald," "Im Herbst," "Ständchen"; two delightful numbers by Jensen; Liszt's "Die drei Zigeuner" and "Ueber allen Gipfeln," and the following group by Hugo Wolf; "Lied vom Winde," "Zigeunerin," "Und willst du deinen Liebsten sterben sehen," "Er ist's." As the daily Telegraph commented, May 17:

Over and over again have we sung the praises of Elena Gerhardt in days gone by, and many have been the superlatives used in connection with her wonderful exposition of the singer's art that she so well adorns. But never before has even this superbly gifted singer been heard to advantage so great as in Bechstein Hall last night, when, accompanied by Prof. Arthur Nikisch, she gave her first recital of several that are to take place this season. The truth is that the singer owns a complete command over the art of interpretation, and to this adds a voice and a style that seem to gain in charm each time that she is heard. There lies the explanation of her success. No need to describe the accompanying of Nikisch, which is the sublimation of a somewhat rare art in itself.

An interesting pianist and one who is constantly broadening her point of view pianistically and artistically is Edith Walton, who gave her annual recital, at Aeolian Hall, May 3. Her interpretations of the Bach "Italian" concerto, the Chopin B minor sonata, and the Balakireff "Islamei" fantasia, three as differentiating types of composition as it would be possible to select, were presented with much maturity of thought, understanding of mood and sentiment and a brilliantly facile technical charm.

Augusta Cottlow has arrived in London for the season. She will remain until the middle of July.

Paul Goldschmidt, who it will be remembered gave a series of three piano recitals in London last year with great success, was heard in a Chopin recital at Bechstein Hall May 13, when his program consisted of the two sonatas and a group formed of the C sharp minor nocturne, the B flat minor scherzo, "Chant Polonais" (transcribed by Liszt), waltz in A flat major and the A flat major polonaise. Mr. Goldschmidt brings to his work a flawless technic, sincerity of purpose and comprehensive musical knowledge. He is one of the most interesting of the younger pianists.

Albert Spalding is giving his third London recital at Bechstein Hall this afternoon, accompanied by Coenraad V. Bos. Mr. Spalding will introduce some interesting compositions on his American tour next season, among which are a concerto for violin, piano and string quartet accompaniment, by Ernest Chausson, and also a "Tone Poem," by the same composer for violin and orchestra. Mr. Spalding also will introduce several Max Reger compositions to the American public.

An interesting exhibition of miniatures was recently held by Mathilde Huhn, sister of the composer, Bruno Huhn, who has also exhibited at the Royal Academy, salon des artistes Français, at the New Gallery, Walker Gallery, Liverpool, Leeds Art Gallery, etc. This last exhibition contained fifty-one studies, among which were several portraits, some interesting character drawings and a number of miscellaneous subjects presented in the miniature form, as Miss Huhn does not limit herself to the tiny reproductions of portraits alone, but extends her art also to the

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painting of various objects, all on ivory of some exceptionally large dimensions. Criticisms in the various art journals have been exceedingly gratifying on this, as on former exhibits, and Miss Huhn may consider visiting the United States in the near future to present her work before American artistic tribunals.

The second recital given by Mr. and Mrs. Simon, May 10, introduced these two artists in a German-English program, which was constructed of Pan's aria (from the cantata "Streit zwischen Phoebus und Pan") "Zu Tanze, zu Sprünge," by Bach; two Biblical songs, Dvorák; arioso and duet from the cantata "Eine feste Burg," Bach; five songs, Schütt, and four volkslieder (arranged by Reimann) sung by Ingo Simon; three songs, by Brahms, sung by Mrs. Simon; and the duets "Come Down, My Blustersers," Purcell, and "Laughing Song" from "Allegro," by Handel. Both artists were in exceptionally fine voice and their interpretations always were characterized by great refinement, thorough musicianship, and command of the vocal means to the carrying out of the artistic end. Mr. and Mrs. Simon have many engagements booked on the Continent for next season.

A magnificent interpretation of the Schumann fantasia was that of Harold Bauer at Bechstein Hall, May 15. To find the soul or art of a composition, and deliver its message with understanding and sympathy is the accomplishment that distinguishes the artist from the craftsman or mere mechanic. And it is in this very discerning phase



HAROLD BAUER.

of the art of piano playing that Harold Bauer excels. A perfect conception carved out in all its perfections, a something preexisting in its finished state in the musical consciousness of the artist was the impression one received from Mr. Bauer's playing of the Schumann fantasia. The listener forgot that music is the art of time as painting and sculpture are the arts of space, for through the crystallized completeness of the artist's conception a non-time entity seemed to be established. By some magical illusion one did not hear the evanescent phrase en passant as it were, but on the contrary a tone poem of exquisite poetry and romance, fantastic and elfin charm, transcendent nobility and wonderful song effects was presented before one in its entirety as one views in a picture or statue the completed design in its full florescence. A great musical rhetorician was Robert Schumann in his fantasia in C major. Here he built his musical sentences with perfect balance and logical construction, and a symmetry of pianistic and aesthetic relationship. The Schumann fantasia is one of the few compositions for piano in which contrasting climaxes evolve through the inevitableness of a clear strong organic unity. And the form media adapted and adjusted in its conformation to the expression of the musical idea is as one with the real reason of the existence of the composition—the expression of the musical idea. In the intelligent and imaginative reading accorded the work by Harold Bauer this oneness of "form and content" forced its own recognition, and accentuated the subtle architectonic mode of beauty as found in this particular composition. As an authoritative interpreter of the Schumann genre of absolute music, Harold Bauer has no equal.

The sonata recital given by Maria Carreras, pianist, and Lirio Boni, cellist, at Bechstein Hall, May 11, was an in-

teresting and well interspersed program, consisting of the Brahms sonata in E minor, the Cesar Franck A major, and sonata in G minor by Marcello, in which three sonatas both artists were heard to excellent advantage. In the Chopin sonata in B minor Maria Carreras appeared as solo pianist.

There always is an artistic import in a recital by Ernest Groom, and that of May 10, given by him at Aeolian Hall, was no exception to his established standard. Possessing a voice of very attractive timbre, well trained and of expressive quality and a musical sense that discerns and presents with fidelity the characteristic mood of each and every song, Mr. Groom sang a program of sixteen songs with tremendously effective charm. Especially worthy of mentioning were the Dvorák four "Biblische Lieder."

De Pachmann's recital at Queen's Hall, May 13, again called for the greatest of enthusiasm, and at the close of the program the usual rush for standing room around the platform the better to hear the pianist's epilogistic recital and jocose comments. His program proper consisted of eleven Chopin numbers augmented by encores to sixteen. The chefs d'œuvre of the afternoon were the second impromptu, in F sharp major and the C sharp minor scherzo. These were presented with all the De Pachmann art of tone and tempo, and repetitions were the result.

The interpretation accorded the Beethoven "Appassionata" sonata by Emil Sauer at Queen's Hall, May 9, must have been a revelation to many piano devotees, in the finely chiseled classic outline presented by this master of the plastic, fluent, emotionalized Beethoven. Nothing could exceed in charm and impressiveness his conception and delineation of the changing moods, of the mood within a mood in this particular work, and the entire presentment was a veritable triumph for the pianist. And the pure and delicate nuances of his technical efficiency were revealed with all the grace and élan of the virtuoso who has long mastered any reversion of thought to technic, in a program which contained beside the Beethoven sonata, a Chopin group including the scherzo in B flat minor, which latter work shared with the sonatas in the tremendous effect its reading produced on the audience, who applauded to the echo and repeatedly recalled the artist after its completion.

"The Development of the Tone Poem" was the subject of an interesting lecture delivered by G. C. Ashton Jonson, May 9, at the home of Mrs. Hylton Dale, 60 Onslow Gardens, S. W. In his engaging conversational style of delivery, Mr. Jonson told his listeners of the evolving process of this controversial form of musical art from the time of its inception, which the lecturer affirmed "may be traced to the fountain head of modern music, Johann Sebastian Bach," through its various stages of development as represented by the works of Beethoven, Mendelssohn, Liszt, Berlioz, and its culminating attainment in the tone poems of Richard Strauss. The lecturer illustrated at the piano and was enthusiastically applauded by his audience.

EVELYN KAESMANN.

Madame Borden-Low's French Recital.

Madame Borden-Low gave a lecture recital of French chansons (covering three centuries), Thursday afternoon, May 11, in Danbury, Conn., under the auspices of the Afternoon Musical Society. Members of the Danbury Fortnightly Club were the special guests of the occasion. The singer, as illustrations, sang two arias by Lulli, "Charmant Papillon" by Campra, an air by Rameau; a recitative and air from Gretry's opera, "Cephale et Procijs", an air from Herold's "Zampa", "Pastorale" by Bizet; "Le Soir" by Ambroise Thomas (poetry by Michel Carre), "Le Soir" by Gounod (poetry by Lamartine), "Les Perles d'Or" by Thome, "La Cloche" by Saint-Saens, "Les Roses d'Ispahan" by Faure, "Je t'aime" by Massenet, air de Louise from Charpentier's opera "Louise", "Le Vitrail" by Duhois and three Debussy numbers. Madame Low was obliged to repeat "La Cloche" by Saint-Saens, the air from "Louise", and the singer added "Pensees d'Automne" by Massenet, playing her own accompaniment for this last song. Anna L. Smith played for Madame Low.

Aline Blackman Bowman, violin, and Clara Giard, piano, (who represented the Musical Society at the recent convention of the National Federation of Musical Clubs, held in Philadelphia) played numbers by De Beriot and Wieniawski. The musicale was held at the home of Mrs. W. L. Mallory.

The Fortnightly Club of Danbury devoted an entire season to the study of French literature and because of its interest, the members were the special guests for the educational recital given by Madame Low.

Grandmother—And now would you like me to tell you a story, dears?

Advanced Child—Oh, no, granny, not a story, please! They're so stodgy and unconvincing and as out-of-date as tunes in music. We would much prefer an impressionist word picture or a subtle character-sketch.—Punch.

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The enormous enthusiasm with which Zimbalist's appearances in London are heralded is all the more remarkable, according to the critic of The Cremona, because of the "more delicate and susceptible ear" which has been accredited to the English public over the German; this critic, therefore estimates the young violinist's success in London as being comparatively four times greater than that on the Continent. Putting this alongside of his tremendous successes in Germany, it leaves very little to be desired in the way of further praise. Appended are London notices which speak for themselves:

Zimbalist's tone is of velvety beauty, and its purity and smoothness are maintained through the most exacting passages, while the



ZIMBALIST.

ease and accuracy of his execution, the striking nobility of his bowing, and the general brilliance of his technic were allied with a constant artistic outlook on the music. There was fine thought as well as sincere and healthy sentiment in his well proportioned reading of Tchaikowsky's concerto, and in the slow movement especially the delicacy of his phrasing and his subtle nuances of poetic expression held his hearers spellbound.—Sunday Times, December 10, 1907.

Zimbalist quickly demonstrated his claim to be regarded as an exceptionally gifted artist, and, indeed, in the matter of fullness of tone he is more remarkable than any we have had so far. He is undoubtedly a genius and a violinist who should take high rank.—Observer, December 10, 1907.

Zimbalist's taste and feeling are beyond reproach; he draws a very fine quality of tone from his instrument, and technical difficulties seem not to exist for him. Zimbalist's name on a concert program will be sufficient to guarantee violin playing of the highest quality.—Sketch, December 10, 1907.

The audience greeted Zimbalist's performance with a tremendous ovation, which was spontaneous and wholly deserved. It was a veritable triumph, for whether we criticised his interpretation, his breadth, his lyrical sense, his technic or his tone, at every point the critic owned to disarmament. We congratulate the artist on captivating the notoriously cold British public. He may safely multiply this by four if he wishes to put his reception on a comparative basis with those he has received on the Continent, and he will bear in mind that it was Dr. Joachim's opinion that the English ear is more delicate and susceptible than the German, and therefore he should be proud of real triumph.—The Cremona, December 10, 1907.

Pater—I warn you that you will repent it bitterly if you ever marry that girl.

Filius—What'll you do—disinherit me?

Pater—No, but I'll give your bride a mechanical piano player for a wedding present.—Toledo Blade.

Parlow Triumphs in Springfield and Oberlin.

As one of the "stars" of the recent music festival in Springfield, Mass., Kathleen Parlow, the wonderfully gifted violinist, aroused the usual enthusiasm. "Usual" is the only word that describes the scenes when this artist plays, for she is received with the same sort of demonstrations everywhere. THE MUSICAL COURIER in its own review of the Springfield music festival chronicled Miss Parlow's triumph in the performance of the Tchaikowsky concerto, and the Beethoven romance in F, and by special request she also played "La Ronde des Lutins" by Bazzini. Her encore was the Bach air on the G string. Criticisms from two Springfield papers follow:

In the afternoon there was a notably good symphony concert, graced by the first appearance in Springfield of one of the most charming and interesting violinists who have made a debut in recent years, Kathleen Parlow. Of this young Canadian artist—for Calgary proudly claims her in spite of her having come to California at the age of five—reports of the most extravagant sort have come from wherever she has played, and the audience yesterday agreed that not a word too much had been said of the fineness and the beauty of her art. The festival has been fortunate this year in its singers; yet perhaps the high quality of the instrumental performers has been even more important for the reason that so little music for piano or for violin has been heard through the season. We have had opera, we have had vocal concerts, recitals by such artists as Sembrich and Bonci, concerts by the best orchestras—altogether a rich season. But there has been no place for recitals by pianists or violinists, and the engagement of Mlle. Méré and Miss Parlow has added greatly to the brilliance and distinction of the festival.

Of the early career of Miss Parlow details are lacking. A child prodigy, obviously, but fortunately not exploited prematurely, she played in public in San Francisco at six, but was not set to touring. At fourteen she attacked and captured London, playing with the London Symphony Orchestra in Queen's Hall and later before the queen. Two years later she was touring in Russia and other northern countries of Europe, being received by royalty as graciously in Norway as in England. But Europe is a long way off; America had not so much as heard her name when she landed in New York last December, a bare six months ago, and proceeded to take the town by storm. Since then her American record has been one triumph after another, and not a dissenting voice has been raised in the chorus of laudation. It is easy to see why after hearing her play, for her art is of the kind that carries instant conviction, charming the multitude and disarming the critic. It is, moreover, art of the highest and noblest sort. Perfect as is her skill, she shows little of the virtuoso temper. In the exhibition of fireworks, for example, her dexterity is by no means equal to Kubelik's. She can play such things, but her heart is not in them; she does not give them quite the true virtuoso glitter and brilliance. On the other hand, those strenuous souls who disdain sweetness and light, and hold in suspicion of shallowness all violinists who do not scrape and scratch, as though tone like truth must be at the bottom, will find Miss Parlow sadly wanting. Her tone is large, full and resonant, to be sure, but unalloyingly sweet, mellow and pure.

Perhaps it is specially by the quality of her tone that one remembers her; her instrument, obviously old, looked like a Guarnerius—at all events the tone she drew from it was the kind of tone one associates with the Guarneri instruments, less brilliant than a typical "Strad," mellow, more veiled, more sympathetic. A noble G string tone, free, round, pure, and of thrilling timbre. There is a superstition that weight and strength are essential for a large tone; the case of Miss Parlow is sufficient disproof. Tall, slim, and twenty, with loose jointed, slender limbed figure, one would look in her playing for sympathy and fineness rather than power. She has both in an extraordinary degree. Her tone is not only large and vigorous, but is of that golden purity that "carries" amazingly, that sounds as full and resonant at the further side of a great auditorium as near at hand. Her playing shows that the gift of tone is a matter of the spirit rather than of the

flesh, and (technically) of exquisite nervous and muscular coordination rather than of avoidupois or a brute force. Miss Parlow would be distinguished among violinists by virtue of her tone alone, but no one could ever possess such tone in its delicious gradations and varieties, without having gifts of a higher sort. For tone is evoked from the music as well as from the instrument.

The Tchaikowsky violin concerto, which was her principal solo number yesterday, was long neglected by violinists. The famous virtuoso, Leopold Auer, Tchaikowsky's friend, to whom it was originally dedicated, pronounced it "impossible." The first who risked it was another famous artist, Adolf Brodsky, who in reward was honored with the dedication. Yet he wrote to the composer: "You have crammed too many difficulties into it." It



KATHLEEN PARLOW.

was played in America as long ago as 1889 by that great and venturesome artist, Maud Powell, and others have repeated it from time to time. Yet it has never made any lasting impression, and when the Russian Petchnikoff played it in 1906 it was received almost like a new work, though he had played it himself in this country but a few years before. It has, indeed, been deemed an ungrateful concerto, a view which the extraordinary success which Miss Parlow has attained with it should go far to modify. But it is a concerto for artists of the highest rank. Played as she plays it, it is worth a wilderness of monkey-tricks. The ease, mastery and tonal beauty with which she played it were fascinating, and each movement had its own special charm. Specially beautiful are the passages in which the violin tone is contrasted with the darker, more strongly flavored tones of the woodwind, as in the slow movement; against such a background the violin notes shine like liquid gold. Seldom have we heard so beautiful a performance of a violin concerto; in its very different way it fairly challenged comparison for interest and charm with Fritz

Kriesler's wonderful playing of the optimum opus, Beethoven's great concerto in C major. That Miss Parlow can play Beethoven beautifully, too, she showed by her exquisite performance of the romance in F, a noble work nobly played with breadth and classic dignity. The Bazzini "Ronde des Lutins" was only by comparison disappointing, and she made ample amends with a superb performance of Bach's air for the G string, which she gave for an encore, and delighted the fiddle enthusiasts, who had been marveling at the round fullness and beauty of her fourth string. Seldom has a player won so instantly and completely the admiration of her hearers.—Springfield Republican, May 14, 1911.

Kathleen Parlow, the phenomenal young violinist, was the soloist at the afternoon concert and measured up to all the advance praise of her playing. Possessed of an almost flawless technique and marvelous powers of tonal expression she was one of the genuinely artistic successes of the festival. It is remarkable that so young a player should possess so much maturity of execution. The artistic quality of tone was noticeable in all her numbers. She played the exacting concerto of Tchaikowsky's with a breadth of expression and a perfection of technique that held the audience amazed. Once the violin was tucked under her chin apparently she lost all consciousness of her surroundings and had ears attuned only for the work in hand. Added to the exquisite charm of her playing was her modesty of manner in acknowledging the tumultuous plaudits of the audience. Her naive pleasure further won upon her hearers. Miss Parlow is not quite old enough to produce the virility at all times requisite but she is far at the forefront in technical skill and virtuosity. She displays a musical intelligence far beyond her years. Her triumph was unmistakable. It was a happy selection on the part of the program committee.—Springfield Union.

The Tuesday before Miss Parlow played in Springfield, she gave a recital at Oberlin (Ohio) Conservatory of Music which is connected with Oberlin University. The Oberlin review commenting on the event said:

The American music lover has learned to expect a new stimulus to his enthusiasm every few years in the appearance of some wonder working pianist or violinist of youthful age. He is always asked to believe that the performer is not a mere sensational technician but marvelous by reason of precocious learning, maturity of conception, and all the rest. Two years ago it was Mischa Elman, today it is Kathleen Parlow. The attitude of the experienced connoisseur is one of judicious scepticism, for he has had disappointments. In the case of Miss Parlow, however, there was no cavil or hesitation. She conquered as soon as she came. On the first attack of the majestic recitative phrase which opens the Bruch concerto, the writer whispered to his companion, "that girl is a great violinist."

There are conventional terms which a critic is expected to use in describing violin playing of the first magnitude. We talk about fullness, purity and vibrancy of tone, accuracy of attack, perfection of intonation, clearness of articulation, ease in the conquest of every extreme of difficulty, and we often become excited over pizzicatos and single and double harmonics. These elements of dexterity may be passed over with the commonplace remark that Miss Parlow is a consummate technician and the mistress of a singularly broad, mellow and searching tone, which holds its beauty in the heaviest and the most brilliant passages. But there is much more than this in Miss Parlow's playing. It is classic in its dignity, repose, proportion and finish, without the coldness and aloofness which the term classic sometimes implies. Where the music partakes of romantic glow and passion her playing is of thrilling intensity. There is something strangely moving about it. The natural feelings are stirred by a certain elemental force, while at the same time the sober judgment is gratified by the impeccable taste and the thoughtful intelligence that hold her temperamental impetuosity within the bounds of pure art.

In response to recalls she played a set of variations by Tartini on a theme by Corelli (both of the eighteenth century) arranged by Kreisler, Schubert's "Moment Musical" in F minor, a melody by Tchaikowsky, and the "Valse Bluettes" by Drigo arranged by Auer.

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PARIS, May 15, 1911.

Those whom the gracious hostess, the Comtesse Grisola, draws around her in the charmed "cinq à sept" delightful hours were specially drawn into the world of song and music on Saturday last, through Mlle. Lothy's spell, stirring the pulses to throbs of emotion. Does not Swinburne say "Song bright as heaven above the mounting



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bird!" In Mlle. Lothy's songs by Schumann, Brahms, Strauss, there was that note which has power to sway all hearts and carry them upward with her. Nor are modern melodies neglected by this musical songstress. Debussy, Ravel, Gabriel Fabre all were interpreted with perfect mastery and in excellent style. All heard with delight Mlle. Lothy's way of singing, attuned to the very spirit of song, song pure and expressive given forth out of a deep knowledge of art and harmony. In the appreciative artistic circle "cinq à sept" strains thus voiced received due homage and applause. It is to be hoped that Mlle. Lothy, having left the theatre, will find time amidst her arduous teaching hours to enchant all music lovers with her singing voice for "Our joys below it can improve and antedate the

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bliss above." Of such a success Mlle. Lothy may be legitimately proud.

The news that M. Bouvet had sent in his resignation as professor of singing at the Conservatoire, to M. Gabriel Fauré, has been officially confirmed. M. Bouvet says he is discouraged by the want of interest shown by certain pupils. M. Bouvet does not wish, at any rate for the present, to speak more definitely about his reasons for leaving the Conservatoire. The news of his retiring caused some feeling.

Other resignations, notably that of the Professor M. Isnardon, were rumored, but without foundation. As M. Isnardon remarked, he had no intention of leaving his post, especially as the Conservatoire examinations are so near.

Albert Carré has decided to prolong the Opéra-Comique season until July 14. Lovers of good music will be delighted at this news, but it gives rise to an important question: Where will the Conservatoire competition be held this year? In the new buildings? in the old hall? or at the Odéon as has been suggested? It is for M. Dujardin-Beaumetz to decide.

After having deliberated upon the decision of the Association of Managers, relative to the suppression of the service of first representation to members of the theatrical press, the critic bureau has determined to call the committee to decide upon a definitive attitude.

May 20 will be a memorable date at the Apollo Theatre. M. Carré, who has supplied so many artistic sensations, has organized with the committee of the Association of Dramatic Artists a night gala which for splendor and elegance will hold a foremost place in Parisian annals. A costume ball and a performance comprise the fête, which is for the benefit of the Association of Dramatic Artists. The committee of organization, with Madame Bartet in chief, is composed of the most celebrated artists in Paris.

At the Opéra this week's performances are: Monday, "Gwendoline," "La Fête chez Thérèse"; Wednesday, "Roméo et Juliet"; Friday, "Les Huguenots"; Saturday, "Faust."

The Opéra-Comique announces for this week: Sunday (matinée), "L'Aphrodite," (soirée) "Louise"; Monday, "Lakmé," "La Princesse Jaune"; Tuesday, "La Vie de Bohème"; Wednesday, "Werther"; Thursday, (matinée) "Carmen," (soirée) "La Bohème"; Friday, "Thérèse," "L'Heure Espagnole"; Saturday, (matinée) concert of French songs, nineteenth century, (soirée) "La Vie de Bohème."

At the Gaité-Lyrique the opera performances are: Sunday, (matinée) "Le Trouvère," (soirée) "Salomé" (Maurice), "Le Cœur de Floria" and "Le Soir de Waterloo"; Monday, "La Dame Blanche," "Le Cœur de Floria"; Tuesday, "Elsen"; Wednesday, "La Favorita," "Le Cœur"; Thursday, (matinée) dress rehearsal of "Paysans et Soldats," (soirée) "Le Trouvère," "Le Cœur"; Friday and Saturday, "Paysans et Soldats."

The Trianon-Lyrique's performances are: "Les Amours du Diable," "Giroflé-Girofla," "Miss Helyett," "Zaza," "Les Amours du Diable," "Les Cloches de Corneville," "L'Accordée de Village," "Lalla Roukh," "Giroflé-Girofla." At the Apollo "Le Veuve Joyeuse" will hold nightly receptions until called off.

Last June a dispute occurred between Cora Laparcerie, directress of a theatre, and her orchestra, which has just been settled by the court giving a judgment contrary to the claims of the lessée of the Bouffes-Parisiens. On June 20, Grand Prix Day, it had been at first decided to give a matinée of "Xantho chez les Courtisanes." At the

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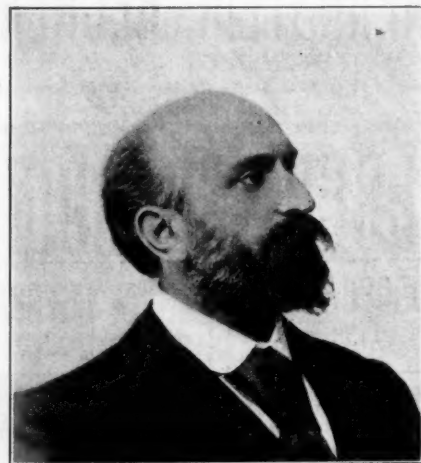
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last minute the matinée was called off. When the members of the orchestra arrived at the theatre they found a notice to that effect. When they arrived in the evening they demanded payment for the matinée. Mme. Laparcerie refused to pay them, so they went to their places, but refused to play. The piece was given to the accompaniment of a piano only. The court decided that the musicians had a right to their salary, both afternoon and evening, their refusal to play at the night performance being justified by Mme. Laparcerie's refusal to pay them for the afternoon. Cora Laparcerie was non-suited on her claim for the 500 francs forfeit specified in her contract with each musician.

Adolphe Borchard, the brilliant French pianist, has returned to Paris from a successful concert tournée in the United States.

The dowager Countess Greffulhe has passed away in her eighty-seventh year. The funeral service was held at the Madeleine on Friday morning. Her surviving children are



CHAUSSON, FAMOUS FRENCH COMPOSER (1855-1899).

the Comte Greffulhe, married to the Comtesse Elisabeth de Caraman-Chimay, well known as the president of the Grandes Auditions Musicales de France; and a daughter, the Marquise de l'Aigle; children and grandchildren, le Duc et la Duchesse de Guiche, les princes et les princesses Pierre and Ernest d'Arenberg, le Marquis et la Marquise de Laguiche, le Comte et la Comtesse de Vogüé, le Comte et la Comtesse de l'Aigle, loved, honored and revered this venerable gentlewoman, whose heart ever responded to a call for help and whose hands worked diligently practically to alleviate the great sum of human misery. Thousands will rise up and call her blessed.

The sudden death is announced, at the age of eighty-one, of Allain Eustis, father of Mme. Georges Kinen and of

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Mme. John Loudon, two well known singers. Mme. Loudon before her marriage was Lydia Eustis and a great favorite in Paris musical circles. The death of M. Eustis took place at Malaga (Spain).

The Trio Kellert gave a concert at the Salle Gaveau devoted entirely to the compositions of Mme. Mel Bonis, which included a trio in E flat, four songs delivered by Mme. Pierre Veber with the composer at the piano, a sonata for piano and 'cello, three pieces for piano and variations for two pianos. The three brothers Kellert played with their accustomed mastery and perfect ensemble. The concert, well attended, was in every respect a great success for the gifted composer and her interpreters.

An interesting piano recital was given at the Salle Gaveau on Saturday evening by Alfredo Oswald, a young and talented composer-pianist already favorably known to the Paris public through his appearances with the American violinist, Albert Spalding. The program of the Brazilian virtuoso included the Bach chromatic fantasia and fugue, Beethoven's thirty-two variations, two Scarlatti selections, two compositions of his own, impromptu and nocturne of Chopin, besides half a dozen etudes of the same author. In all Mr. Oswald was brilliantly successful and enjoyed a splendid reception.

A Theater Dictionary.—Under this title Barba, styled "the editor of the works of MM. Pigault-Lebrun, Picard and Alexandre Duval," published at the beginning of the nineteenth century a small work which went through two editions. Some of the definitions which it contained are so fanciful that they may amuse our contemporaries:

Ahmer: Obligatory accessory of melodramas of the old school.

Accidents: Long chapter in the history of theatres. See the words Repertory, Sudden Indisposition, Rivalry.

Accord: Rare in the orchestra, very rare upon the boards, still rarer behind the scenes.

Amant: See Cachemire, Equipages, Jewel-case, Cashmere. Ballet: Essential part of an opera.

Congé: Right to raise in the provinces a casual contribution, an advantage which Joanny cannot enjoy if granted to him, and which Talma can take if refused. The leave-of-absence has a legal and an effective duration; the first is ordinarily of two months, the second is nearly always four.

Demain: A placard expression, infallible when announcing no performance; open to doubt when promising a first representation.

Démision: A way of asking for an increase of salary when one is, or believes oneself to be indispensable to the prosperity of a theatre. Talma and Mlle. Mars gave in their resignation twenty times; Devigny never thought of it.

The editor-publisher admits at the head of his second edition that his "selection of 1,233 truths" only brought him reproaches, and even his praise could not rise to the self-love of those who were the object of it.

DELMA-HEIDE.

The organ in St. Peter's Episcopal Church, Edinburgh, having become almost unplayable through use and old age, is about to be replaced by a new one. This church was the first to have full choral services in the Scottish metropolis, and Sir George Martin was a former occupant of the organ seat. The present organist and choirmaster is W. A. Macduff, F.R.C.O. As the congregation is not a rich one, and the sum required for the new instrument is £1,000, an appeal is being made to all who may be interested.—London Musical News.

Rudolph Ganz's Forthcoming American Tour.

As has already been announced in THE MUSICAL COURIER, Rudolph Ganz, the celebrated Swiss pianist, is to make a three months' tour of the United States, beginning next October, under the management of Charles Wagner. On Ganz has been conferred the special distinction of being the soloist to appear at the Liszt Centenary concert to be given by the Boston Symphony Orchestra on October 21 and 22. It is to be a Liszt program exclusively and Ganz will be heard in two numbers—the E flat concerto and the "Totentanz." This same program with Ganz as soloist is



RUDOLPH GANZ.

to be repeated by the Boston Symphony Orchestra at Worcester and Cambridge.

As 1911 is the year of the Liszt Centenary, there naturally is a great demand for Liszt programs. The Theodore Thomas Orchestra is to give one at a pair of concerts on October 28 and 29, when Ganz will be soloist, playing the same two works in which he will be heard with the Boston Orchestra. He will also be heard in them again with the Washington Symphony Orchestra. Ganz has been engaged, furthermore, for appearances with the St. Paul and Cincinnati orchestras; a large number of recitals have also been booked by his manager, while other orchestra dates are pending. During this American tour Ganz will play for the first time in America his own "Marche Fantastique" and "Fileuse Pensive," in which he has been heard with great success all over Europe. According to reports from abroad, Ganz has made enormous strides in his art since last he was heard in this country, and his reappearance will be one of the musical events of next season.

Appended are some of the artist's recent European criticisms:

He has of late deepened and developed his art in an astonishing manner. His playing has gained in significance; the works of Brahms and Beethoven are inspired under his hands, and with the assets of an exceptionally superior technique, and a touch which controls the most delicate shades of expression, he combines the clear, intelligent interpretation of a serious, thorough and temperamental musician. The cadenzas which Ganz has added to the Beethoven works bear, naturally, the earmarks of modern technical treatment, but the beauty of the composer's thematic material is

preserved in a very ingenious manner.—Das Deutsche Blatt, Berlin, January 21, 1909.

At today's concert a young Busoni-like pianist of large caliber made his debut. Like a real poet he sings and recites upon the piano. His tone is full of color, variety and expression. Deep feeling and spirituality characterize his work. In Chopin's E minor concerto he richly earned the applause which greeted his masterly interpretation of the expressive romance and the brilliant finale.—Pester Hirlap, Budapest, January 25, 1910.

Rudolf Ganz has qualified as a truly distinguished interpreter of these two works (Liszt's concertos in E flat and A). As a virtuoso he proved himself more than equal to the technical demands of the two numbers, and as a musician he was thoroughly at home in their romantic spirit.—Allgemeine Musikzeitung, Berlin, October 12, 1906.

Ganz is a thoroughgoing, disinterested musician; an admirable representative of the serious modern school. In Beethoven's E major concerto, one of those works before which one fairly holds one's breath in awe, he restrained any inclination to display virtuosity, and he was wise enough to keep firmly in the background any personal intrusion into the interpretation. It was really Beethoven, brought to warm life by a great, true artist.—Berliner Bund, March 2, 1910.

Among the soloists who have appeared here recently, Rudolf Ganz once more made a very deep impression. From the talented person who attracted attention in the Beethoven Saal a few years ago, he has grown to the full stature of a man with remarkable power as a technician and a tone of captivating beauty. Tchaikowsky's B flat minor concerto is essentially his appropriate style of composition, and in its performance he easily outdistances every rival.—Berliner Zeitung, January 21, 1909.

The sheer delicacy of his touch, with its infinite resources of tone nuancing, and in his splendid mastery of the greatest technical difficulties, Ganz now ranks with the greatest of present day virtuosi.—Strassburger Neueste Nachrichten, December 4, 1908.

I place Rudolph Ganz without question among the great pianists of the day. The mature art of his performance and the perfect mastery of interpretation really leave no room for criticism. With what breadth and sweep, with what wonderful grasp of its meaning did he play the Tchaikowsky B flat minor concerto. . . . The storm of applause which followed every movement of the concerto, was amply justified, and there was no one present who escaped the influence of the artist.—Berlin Allgem. Musikzeitung, January 22, 1909.

The performance of Rudolph Ganz left a profound impression. He is a pianist of the biggest caliber. Technical proficiency and mature artistry are evenly balanced.—Leipziger Tagblatt, October 24, 1908.

MUSICAL BALTIMORE.

BALTIMORE, Md., May 20, 1911.

Monday evening, May 15, a scholarship recital was given by Elizabeth Winston, having completed the three years as holder of Peabody Piano Scholarship No. 2. Following is her program: Toccata and fugue in D minor (Bach-Tausig), sonata in C, op. 2, No. 3 (Beethoven); "On Wings of Song" (Mendelssohn-Liszt), "Jardins Sous la Pluie" (Debussy), "Les Abeilles" (Dubois), polonaise in A flat (Chopin), arabesques on Strauss' "Blue Danube" waltz (Schulz-Evler).

Tuesday evening, May 16, the second concert of the Musical Art Club was given at Lehman's Hall. David Melamet was the director. The club was assisted by Mrs. George Boyle (soprano) and Harry Sokolov (violinist). Appended is the program: "Thou Bright, Sunny Earth" (Rheinberger), "The Night Has a Thousand Eyes" (Van der Stucken), barcarolle from "Les Contes d'Hoffmann" (Offenbach-Spicker), Musical Art Club; "Jewel Song" from "Faust" (Gounod), Madame Boyle; violin solo, Harry Sokolov; double choruses for male voices—"Vilanelle" (Orlando di Lasso), "The Duo" (Kremser), "Through Whipping Boughs the Moonlight Gleams" (Kremser), Musical Art Club; violin solo, Harry Sokolov; "Von ewiger Liebe" (Brahms), barcarolle (Boyle), "The Gipsy" (Dvorak), Madame Boyle; "Sing, Drink, Kiss" (Kremser), tarantelle (Dubois), "Just Being Happy" (Jacobsen), "Cossack War Song" (arranged by Parker), Musical Art Club.

The fifth exhibition concert by advanced students of the Peabody Conservatory was given Friday evening, May 19. Special mention should be made of "The Cry of Rachel," sung by Elizabeth Leckie. Her voice is a full, round contralto, and her interpretation was so enjoyed that she was called back many times. The Beethoven concerto, played by Edward Mumma, was received with great enthusiasm and the young pianist's rendition was of great beauty. Florence Hart's playing of the Liszt concerto was of charm and brilliance, and brought to a close one of the most interesting recitals the Peabody has offered.

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Recitals at Strassberger Conservatories.

ST. LOUIS, Mo., May 27, 1911.

A series of students' concerts at the Strassberger conservatories were well attended. Monday, May 22, at the South Side Conservatory, pupils of George Buddeus, F. Heink, S. Pollinger, C. W. Kern, E. Condon, and Mesdames Runge-Jancke and Lauzaingheim, played solo and ensemble numbers alternately with vocal selections and a one-act play entitled "Reconciliation". The composers represented on the program were Kreisler, Adam, Bohm, Reinhold, Rubinstein, Donner, Popper, Moszkowski, Marshall, Fanning, Liszt, Wrightson, Mendelssohn, Heller, Schumann, Wollenhaupt, Beethoven, Campana, and Weber. Those appearing at the concert were: Garnet Gunther, Tillie Kettelkamp, Laura Smith, Marion Wright, Robert Chaudet, Otto Reinert, Noble Endicott, Henry Hoeffler, Harry Hansen, James Dowd, William Koenig, August Heuer, Ruth Andrews, Florence Yeager, Hazel Drozda, Alma Brey, May Zumsteg, Victoria Leonhardt, Kate Willi, Amanda Gade, William H. Juerling, Reba Gardner, Alma Steinbruck, Alice Maull, Clara Niedringhaus, William Rushin, Ruth Kranke, Nellie Palmer, Ethel Knobloch, Emma Wenzel, Julia Dowd, Rosa Wenzel, Ruby Graff, Hattie Progrotsky, Helen Martin, Addie Beck, and Ella Junghaus.

At the Southside Conservatory, the next night, the program was contributed by pupils of Messrs. Pollinger, Buddeus, Heink, Parisi, and Madame McLemore-Lewis. The compositions were from the works of Schumann, Hauser, Heller, Schutt, Bellini, Beriot, Reinecke, Grossec, Liszt, Monsigny, Wieniawski, Moszkowski, Verdi, Mendelssohn, Ambroise Thomas, Kern, Wenzel and Wolfermann. The pupils taking part included: Freda Meyer, Eugene Heitkamp, Andrew Gill, Bertha Eisenhardt, Mabel Mahan, Marie Emma Amith, Eugenia Strudell, Dolores Christopel, Robert Chaudet, May D. Kelly, Edna Piel, Cecile Hunleth, Freda Pape, Angelina Monti, Jules Field, May Randal, Olivia Markel, Martha Wobbe, Hilda Heitkamp, Loretta Laumann, May Zumsteg, Eugene Erker, Marguerite Falk, Noble Endicott, August Hauser, May F. Boyd, Elsie Piehler, Florence Koenig, Elmore Condon, Henry Hoeffler, Otto Braune, James Dowd, Harry Hansen, Eugene Baumann, Frank Feigl, C. E. Brown, T. J. Von Debski, August Maile, Lester Crawford, Charles Walters, Mathilde Schumacher, William Koenig, Walter Stupp, Philip Valenta, and William Keckritz.

Friday evening, May 26, a concert was given at the Northside Conservatory by pupils of Messrs. Heink, Pollinger, Parisi, Kern, Condon, and Mesdames Jancke and Lauzaingheim. Those taking part included pupils who ap-

peared at the concerts given at the Southside conservatory and the others were Erna Dettmering, Anna Willers, Edna Brakenhoff, Hazel Fischer, Maurice Formaz, Leonla Kuehn, Herman Dischinger, Adele Neuwald, Elmer Schuette, Alma Naber, Mildred Hugo, Mrs. George Coddington, Olivia Williams, Lela Hoffman, Ruby Graff, Olinda Pollhorst, Eleanor Kuehn, Hattie Pogrotsky, and Agnes Schloemer.

Ludwig Hess as Composer.

A commotion lately was caused among the members of the Allgemeiner Deutscher Musikverein, the leading musi-



LUDWIG HESS.

cal society of Germany, by an article that appeared in Emil Gutmann's Concert-Calendar. The author of the article was Dr. Edgar Istel, the well known critic of Munich, who

made a bitter attack against the committee, charging them with favoritism. Ludwig Hess, the lieder singer who is to tour this country next season, is cited among others as one of those composers who figure all too often on the programs of the music festivals which are given annually by the society.

Oswald Kuehn replied to Istel's article in the Neue Musikzeitung, of Stuttgart, in the issue of March 16. In this reply Kuehn refers to Hess as follows:

Of Ludwig Hess it is claimed that he has appeared alternately as singer, composer and orchestra conductor on nearly every program of the festival since 1903. Well, the committee surely is not to blame for choosing the best soloists. As an orchestra conductor, Hess has never figured on the programs, having appeared only in the capacity of conductor of the society for choral singing at Munich; and as a composer Hess' name has appeared on the programs during the last nine years just three times—in Frankfurt with a couple of songs, in Dresden with a cycle of lieder and in Zurich with an orchestral excerpt from "Ariadne."

In this Hess case we have arrived at a serious discussion. To prove his statements Istel cites the name of Rudolph Louis, the critic of the Münchener Neueste Nachrichten, claiming that Louis, in writing of the "Ariadne" excerpt by Hess, had criticized the Verein very severely. I attempted to convince Louis that he was wrong in his attack and pointed out that the highly esteemed Hans Pfitzner produced the entire choral work of "Ariadne" at Strassburg with great success, both with public and press.

Louis replied in an article in the Neue Musikzeitung, saying that Pfitzner had accepted the work after going through it very superficially and that he afterwards regretted having taken it. This, however, has not been proven, for Pfitzner, in the first place, wrote me that he could not enter into a literary controversy, since he had spoken through the production of the work. He said, literally: "I have done my part; now do yours." Secondly, Pfitzner assured me personally after the performance of the Klenau symphony in Strassburg that he did not wish to be misunderstood and that he still held to his good opinion of "Ariadne." To this Louis replied that a genius like Pfitzner, in judging of the works of others, often made grave mistakes. That is strange! But another musician, who cannot be considered unimportant, even though Louis, according to his criticisms, does not look upon him as a genius, has pronounced a good opinion of "Ariadne"—and that is Max Reger.

Clarence Eddy at Kansas City.

Clarence Eddy is again abroad upon his mission of acquainting the people of the West and Middle-West with the art of organ playing. At a recital in First Church of Christ, Scientist, Kansas City (Mo.), on May 18, he played the following program:

Toccato in F major.....	Bach
Ave Maria	Bassi
March and chorus (Tannhäuser).....	Wagner
Serenade	Schubert
Chanson Provençal	Dell 'Acqua
Miss Langworthy.	
Toccato and fugue in D minor.....	Bach
Even Song (new).....	Johnston
Largo (Xerxes).....	Handel
(Arranged by S. B. Whitney.)	
The Angelus	Starmer
Toccato in F major (new).....	Crawford
He Is Kind, He Is Good (Herodiade).....	Massenet
Miss Langworthy.	
Procession Solennelle (new)	Dethier
The Question	Wolstenholme
The Answer	Wolstenholme
Overture to William Tell.....	Rossini
(Arranged by Dudley Buck.)	

The Kansas City press commented thus:

With about 1,800 people of every denomination in the congregation, the new \$15,000 church organ of First Church of Christ, Scientist, was tried out last evening. The organists were Clarence Eddy, of New York, and Edward Kreiser, organist of the Independence Boulevard Christian Church. Mr. Eddy is not a relative of the late Mary Baker G. Eddy, head of the Christian Science Church. His presence was due to the fact that the congregation of the First Church of Kansas City is proud of their new organ, and Mr. Eddy is reputed to be first among organists in this country. —Kansas City Journal, May 19, 1911.

A gray-haired man sat before the keyboard, he touched a few stops, mere specks of white they seemed—and then his fingers fell on the keys. Soft and low the strains began, now sinking until they could barely be heard across the auditorium. Then the sound seemed to come overhead, and a sweetly pitched set of chimes rang out the call for worship—the "Ave Maria." The gray-haired man was Clarence Eddy, premier organist of New York, who had been brought here for the dedication of the organ. It was the first time the \$15,000 instrument had been heard by anyone save the builders and players.

The dedicatory services consisted of a concert by Mr. Eddy and Mildred Langworthy, soprano, with Edward Kreiser as accompanist. The range of the organ and the versatility of the player were well shown by the varied program, from the lowest and softest to the voluminous and spirited. There were thirteen numbers, with the beautiful, yet simple, serenade of Schubert, the majesty of the largo of Handel, the almost declamatory "Tannhäuser" selection and the quiet, echoing "Even Song" of Johnston. The last was probably the best liked by the audience of two thousand that filled the auditorium and corridors. In it the echo and the chimes were brought out repeatedly. As one of his encores, Mr. Eddy played the "Concert Capriccio" of Kansas City's organist, Edward Kreiser. The piece was dedicated to Mr. Eddy.—Kansas City Times, May 19, 1911.

Heinemann Sings in Oberlin.

Alexander Heinemann, the noted German baritone, gave a recital in Finney Memorial Chapel, Oberlin, Ohio, May 16. This was in the Artists' Course of the Oberlin Conservatory of Music. Mr. Heinemann was in splendid condition and his singing interested a large and delighted audience of students and members of the faculty. The baritone was heard in one of his finest programs of classical and modern lieder.

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MUSIC IN MEMPHIS.

MEMPHIS, Tenn., May 21, 1911.

With a brilliant orchestral concert last evening at the Lyceum Theater, the musical season came to a close. Among the artists presented in the all-star course by Mrs. John Cathey were Nordica, Bonci, Macmillen and the New York Symphony Orchestra with excellent soloists. The Memphis Symphony Orchestra appeared in four concerts with soloists of note. The Goodwyn Institute free course for the year included four illustrated lectures on music by Carl Fiqué, of Brooklyn, N. Y. The Beethoven Club presented three artists' concerts and will close with a recital next week.

Many of the clubs and classes are preparing for closing concerts of both a private and public nature. Louise Faxon, director of the Sherwood Club, will present a well prepared program at Nineteenth Century Club tomorrow. Mrs. W. P. Chapman, director of the MacDowell Club, announces Haydn's "Toy" symphony to be presented next week with little Ylois Maer, six years old, as director. An extract concerning previous performances of the symphony in this section follows:

The first Toy Symphony given in the South was Haydn's charming little classic, which was presented by the Bolling-Musser Music Studio in 1894, with Susie Poston, director. This novel performance was received with so much enthusiasm that the studio has repeated it from time to time. Phebe Grosvenor was director in 1897, Mary Neptune in 1905 and Ruth Goodman in 1909.

The Amateur Music Club held its monthly meeting Saturday when an interesting program was heard. As a prelude to the program which was of Russian composers, a sketch of Russian history was given by Mrs. W. R. Hughes, Elizabeth Wills, Ellie Cursey, Sara Campbell, Eunice Robertson and Martha Fleming. The illustrations were Tchaikowsky's "Doll Funeral," a Rachmaninoff prelude, Rubinstein's "Melody in F," a Rubinstein barcarolle, and Tchaikowsky's "Slav" march. Other numbers were given by Dolly Keppel and Ethel Moor. The annual doll show and musical is announced for an early date and will include as a special feature, Chantal's "Toy" symphony by forty members of the "Kinder Symphony." Mrs. E. T. Tobey, director of the club, is making preparations for a brilliant closing concert.

The annual election of officers for the Beethoven Club was held Wednesday morning at the club rooms with results as follows: President, Mrs. Ben Parke; first vice-president, Mrs. W. J. Gillfillan; second vice-president, Mrs. S. E. Worman; third vice-president, Mrs. E. T. Tobey; secretary, Mrs. Herman Kellar; corresponding secretary, Mrs. J. W. Hon; treasurer, Mrs. S. W. Moore. The board of directors elected at this meeting include Martha Trudeau, Mrs. E. W. Taylor, Mrs. W. H. Barnes, Mrs. A. B. Dubose, Mrs. Benjamin Hunter, Mrs. J. M. McCormick, Mrs. John Oliver, Mrs. Mattie S. Senter, Mrs. Jacob Bloom, Hermine Taenzer, Elizabeth Mosby and Annie Dickson.

Mrs. A. M. Austin entertained the Renaissance Music Circle at her home on Linden avenue this week. Mrs. Albert W. Biggs read a paper on "Current Events in Literature," and an excellent musical program was presented by the following members: Birdie Chamberlain, Mrs. N. V. Perkins, Bettie Riddick, Mrs. Carruthers Lancaster, Madge Pateson, Mrs. Gus Fitzhugh, Mrs. Katherine Falls and Beatrice Darnell.

Invitations were issued by Mrs. E. T. Tobey's Piano School for the first of a series of recitals at Mrs. Tobey's residence on Monday evening, May 22. The recital was given by Paul Stalls, of the repertory class, assisted by Katherine Seay Falls, violinist, and Bernice Forgey, soprano. A delightful program with numbers from Liszt, Chopin, Rubinstein, Batten, Saint-Saëns, Massenet, Schumann, Bolzoni, Chaminade and Needham, was presented with Mrs. E. F. Stapleton and Birdie Chamberlain, accompanists.

NOLA NANCE OLIVER.

Case Pupils' Musicales.

To be able to demonstrate one's teaching methods and the artistic results obtained therefrom through the public presentation of a number of pupils, is an accomplishment to be proud of. At Carnegie Chamber Music Hall, on Thursday evening, May 25, Henry Lincoln Case, who maintains a vocal studio at 347 West Fifty-eighth street, New York, introduced the following pupils at his annual musicale:

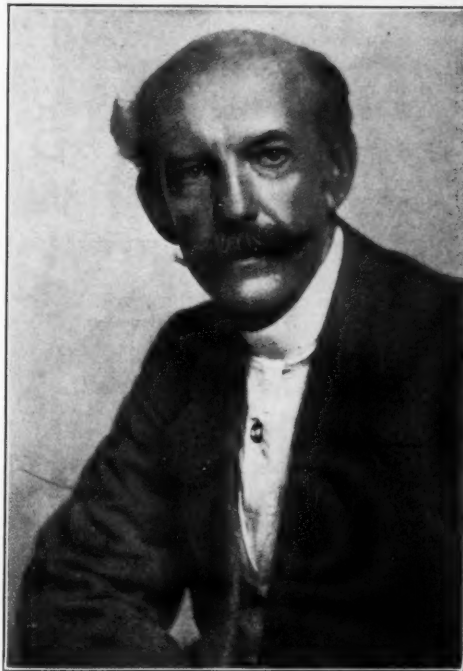
Lily Herzberg, Mrs. Alexander Hotovitzky, William F. Brown, Renée Schieber, Mrs. Julius P. Falk, Therese Boroschek, Harry J. Caffrey, Marion Caro, Mrs. Henry L. Salsbury, and Reina Lazar.

The program was arranged so as to afford the singers ample opportunity to disclose their several talents as well as their vocal skill, and many of the numbers were arias from operas. Of especial import was the work of Renée Schieber, who sang "Repentir" (Gounod) and the Bell Song from "Lakmé," the former with violin obligato Miss

Schieber is a singer of considerable vocal attainments and one who understands how to render a selection in the proper manner and with the proper spirit. She has a large range, splendid quality, exceptional artistic sense of proportion and balance and gave evidence of having a brilliant future. Reina Lazar also is to be commended for her excellent rendition of "Ah! Fors e Lui" from "Traviata" and "La Mamma Morta" from "Andria Chénier." Dr. Rae T. La Vake played the violin obligatos and also contributed a solo.

Dahm-Petersen, Conductor and Teacher.

Adolf Dahm-Petersen, of Birmingham, Ala., and Atlanta, Ga., had a busy three days early this month, as musical director-in-chief of the South Atlantic Sängersfest, Atlanta. Besides the fine large male chorus under his conductorship, such soloists as Charlotte Lund, Dalton Baker, baritone, and a full orchestra took part. The singers, numbering several hundred, came from distant points such as Tampa, Jacksonville, Chattanooga, Nashville, Charleston and Brunswick. The big concert in the Auditorium was a notable affair, and Conductor Dahm-Petersen won many laurels. It was pronounced by many as being by far the best choral singing ever heard in At-



ADOLF DAHM-PETERSEN.

lanta. The Constitution said the singers responded to Dahm-Petersen's leading as one man. The Journal said he entered into the occasion with his whole soul.

Few artists have had as varied a career as Dahm-Petersen, an example of how musical genius will come to the front, no matter what obstacles may be encountered. Born in Christiania, the capital of Norway, Dahm-Petersen was educated for the army, and later took a course as a mechanical engineer, in which capacity he was connected with some of the largest firms in the world; it may be of interest to note that among plans made by him were those for the elevators now running in the Washington Monument and in the Eiffel Tower, Paris. He was placed in the hands of a competent piano teacher at the early age of five, later taking up harmony and composition under the celebrated Norwegian composer, Johan Svendsen, thus laying a foundation which to-day places him in the front rank as a musician and artist. Song recitals of songs by the great masters, playing his own accompaniments, is the field chosen by him as his specialty. His accompaniments are beautiful, and the ease with which he carries himself in a recital makes one marvel how it is possible to play and sing thus. Dahm-Petersen's voice is of exceptional beauty, and his sensitive, artistic temperament, his broad musicianship and exquisite finish made his song recitals among the most artistic offerings in New York. An especially original and instructive feature of his recitals are explanatory remarks regarding the different songs and their composers. This adds interest to the recitals and makes it possible for those even who have not made a study of music fully to enjoy the songs. His series of eight recitals as given in New York were most comprehensive, embracing songs by the master song writers, from Schubert to those of the present day, — a task rarely undertaken on such a large scale by any singer, and one which only a few of the greatest artists would be competent to fill, especially when it is remembered that Mr. Dahm-Petersen played his own accompaniments

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in a manner that called forth the highest praise by press and public.

A letter "To Whom It May Concern," from Edvard Grieg, most famous of Scandinavian composers, follows:

Kristiania, November 20, 1906.

Dahm-Petersen's singing has warmth, temperament and poetry. What he gives is true music, and his main gift: to render romances to his own excellent accompaniment, is a specialty, where he truly stands all by himself.

"It's Only Auf Wiedersehen," Says Parlow.

Kathleen Parlow, whose phenomenal violin playing has stirred American audiences for the past five months, sailed for Europe last Saturday on the steamer Cedric of the White Star line. Miss Parlow is accompanied by her mother, her faithful and charming companion. To her friends, Miss Parlow said gleefully, "It's only auf Wiedersehen." I am coming back next October for a longer tour. If this had been my last visit to New York, I should cry out my eyes. New York and Berlin are my favorite large cities. I have found much to admire in others, but I do love these two best," and no one could doubt the girlish sincerity of the tall and handsome young woman. Like all young people, the free and independent life in the United States has captivated Kathleen Parlow. It should surprise no one if she should some day make her permanent home in this country, where her art has made a wonderful impression.

Since the first of December, 1910, Miss Parlow has played continuously in the Eastern half of the United States and Canada. She has appeared with the Boston Symphony Orchestra, the New York Philharmonic Orchestra, the Philadelphia Orchestra, the Russian Symphony Orchestra, the New York Symphony Orchestra, the Toronto Symphony Orchestra and the Boston Festival Orchestra. She has given recitals in New York, Philadelphia, Washington, Oberlin; has played at the Springfield (Mass.) music festival; the Bagby musicales at the Waldorf-Astoria; Mendelssohn Glee Club of New York; University Club of New York; at several private musicales in New York, Philadelphia, Washington and other cities, and made a tour of Canada. Miss Parlow's season was ended in Montclair, N. J., last Friday, May 26, where she played for the Outlook Club, at perhaps the largest fee ever paid a single artist by that society.

Miss Parlow will begin her season in the United States for 1911-1912 next October. She has been booked, so far, to appear with the following organizations:

Tour of ten concerts with Boston Symphony Orchestra; pair of concerts with the New York Philharmonic Society; pair of concerts with the Philadelphia Symphony Orchestra; pair of concerts with the Theodore Thomas Orchestra of Chicago; pair of concerts with the Cincinnati Symphony Orchestra; pair of concerts with the Toronto Symphony Orchestra; concert with the New York Philharmonic in Cleveland; recital in Oberlin, recital in Boston; with the Apollo Club of St. Louis; with the Chromatic Club of Troy, N. Y.; three sonata recitals with Ernesto Consolo in the Gold and White Ball Room of the Hotel Astor, Wednesday evenings, January 24 and 31 and February 7, and several private musicales.

Teacher Presents Pupils.

Miltonella Beardsley opened her studio, No. 143, Carnegie Hall, Saturday morning of week before last, for a recital by pupils of Mrs. Benjamin Bergen. Mrs. Bergen is a professional pupil of Mrs. Beardsley. The young pupils played delightfully a well arranged program of piano numbers from the works of Mozart, Schumann, Massenet, Mendelssohn, Moszkowski, Grieg, Heller and Chopin. The pianists were William K. Hutson, Anna Cody, Elise Schreiber, Carl Kreiser, William S. Cloud and Marie Dingee. Wallace Elliot Cox, baritone, and George Schreiber, violinist, assisted Mrs. Bergen's pupils. Mrs. William Stevens Porter played the piano accompaniments.



DRESDEN BUREAU OF THE MUSICAL COURIER,
EISENSTRUCKSTR. 16, April 20, 1911.

The Palm Sunday concert given by the Royal Capella in the opera house last Sunday, displayed a number of new features. First and foremost, Schuch (contrary to long custom) directed instead of Hagen; secondly, in place of the usual selections from "Parsifal," the entire program was devoted to Beethoven. The first number was the march from the "Ruins of Athens," then came the B flat major concerto of Beethoven (played by Ernst von Dohnanyi, orchestra and pianist, uniting their best efforts in giving the finest possible performance of this work); then followed the ninth Symphony, which is always given on this day. What with Von Schuch's finesse, precision, temperament, and individual note in the interpretation, we were given an almost incomparable reproduction of the greatest of all symphonies. For the choral movement, all the leading choruses of Dresden united, namely the Dreysgische Singakademie, the Robert Schumann Singakademie, the Dresdner Lieder-Tafel, the Conservatory Chorus, the Männergesangsverein and the usual chorus of the operatic corps. For the quartet, Frl. Siems, Frau Bender-Schäfer and the Herun Plaschke, and Rüdiger were chosen. At the close, the applause surpassed all similar scenes of my remembrance and was, of course, as a well merited ovation to v. Schuch's great direction.

In the sixth symphony concert of the series B the one and only symphony of Götz, in F, was performed, while the Grieg concerto was played by André Turcat, of Paris. Kutschbach directed.

Bach's greatest work, the "Matthew Passion" was given a highly worthy performance on Good Friday under the leadership of Otto Richter. Every seat was sold. So great a work should have the best of musical forces at command, so why then did the orchestra of the Allgemeiner Musicvereins leave so much to be desired both as to instruments and intonation? Why could these instruments not have been in tune with the grand organ, to save the latter's commencing nearly a half note flat? Otherwise, there was a fine performance. The Kreuz and other choruses did especially well under Richter's baton. Rüdiger made a telling Evangelist, penetrating into the depths of the sacred work. The same in every respect may be maintained of Plaschke whose noble voice and lofty conception are just what is needed for the part of the Christ. For the other bass soli, Herr Bergmann contributed ably also. Herr Mann did some of tenor arias well, even though they seemed to lie a trifle high for his voice. Frau Wedekind assimilates more and more the true character adapted to church music of this sort and her numbers were well sustained. Also the beautiful timbre of Frau Bender-Schäfer's voice and her dignified style of interpretation pleased everyone. Praise is due further to the instrumental soloists.

The Lieder Abend, of Helga Petri, assisted by Franz Wagner, was a repetition of her former success at her first concert earlier in the season. Though her voice is small, it is exquisitely sweet and clear. Her main fault lies in a lack of resonance in the middle register. Her best numbers from a vocal standpoint were those of the older Italian school, by Salvator Rosa, Hasse, and Rossini. From the point of musical expression and understanding, the best achievements were the "Nussbaum" of Schumann, "Du bist wie eine Blume," and the "Mausfallensprüche" of Wolf. Charming and quite in the singer's style were the lovely "Lieder zur Laute," two of which were by Bothogwart and of particular beauty. Frl. Petri was overwhelmed with applause and evidently sang herself completely into the hearts of her hearers. Franz Wagner was in every way a worthy assistant. Without much of the large manner or heroic style, he adapts himself wonderfully to the Chopinesque in everything that relates to its delicate poetry and fantasia. He was also an able and adequate support as accompanist. His touch and tone are also most commendable.

At the Pedagogischer Musik-Verein last week, there was a long planned and long looked forward to Chopin anniversary. For an interpreter of this great tone poet no one could be considered better chosen than Prof. Scholtz who was greeted warmly upon his appearance on the podium of

the Casino concert hall. Scholtz's qualities as a Chopin player are too well known to need much characterization here. Suffice it to say that he showed much grace, charm, and poetic fantasia, also sense for style powers of delineation, and a truly soulful manner. The largo, taken from the F minor concerto and arranged in solo, by himself, for the piano; the F minor fantasia and the F major etude, etc., aroused the heartiest plaudits of the audience and captured all hearts. Dr. Neitzel delivered an interesting address, and Frl. Scholtz recited the prologue composed by F. A. Geissler, with much depth of feeling, and warmth so that the poem produced quite a deep effect. Naturally much enthusiasm prevailed and the guests and members remained for a banquet which extended into the very late hours.

Last Sunday, Frl. Lotte Kreisler gave a matinée for the Lieder of Peter Litzinger and Johannes Bartz. I could remain to hear only the first group which I consider of unusual talent and filled with beauty of musical feeling and fine form. Litzinger evidently has experienced the

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deeper things of life, and knows how to give his thoughts expression so as to convey their significance to us. He presents, however, nothing newer in the style of composition than Brahms and Schumann, and has not cultivated the later more impressionistic school of more modern song writers. Frl. Kreisler entered into the interpretation with much fervor and warmth. Frl. Dora Vyse accompanied with much taste and discretion.

The Benefit concert given by Frl. Sievert, with the assistance of the Gewerbehaus Capella under Olsen's direction, was an artistic success. The attendance was fair and enthusiasm for her talented pupils ran high. Of these Frl. Jentsch, Frl. Fischer and Frau Philipp stood among the best especially the latter whose singing of the aria from "Rienzi" (that of Adriano) was a masterpiece and could well be reckoned as among that of the really ripper artists. She also sang songs of Daffner and Cossart. Throughout, she was in excellent form vocally, and her voice showed much greater noblesse than formerly. Frl. Jentsch sang with entire freedom of technic and exquisitely clear sweet high tones the shadow dance from Meyerbeer's "Dinorah". She has an excellent coloratura, and command of nuance far above the ordinary. Frl. Fischer sang also with a greater perfection of style than one hears ordinarily the very acceptable songs of Blumer.

For Miss MacNutt's beautiful mezzo, I found the aria from Rubinstein's "Feramors" not well adapted, as its range is above her natural compass, and one missed the darker color of her voice. Also the Senta aria of the "Flying Dutchman" was somewhat beyond Frl. Alcovie's preparation, though her heavy dramatic voice promises much for future development. Frl. Indrischek, who sang the duet from Puccini's "Madame Butterfly," with Frl. Jentsch so as to quite carry away their audience, will be-

come an artist of superior ability. Among the audience were many members of Dresden's higher aristocracy, and many well known musicians and critics.

At Herr Prof. Roth's Musik-Salon, Herr Bergmann, the fine baritone, sang some very powerfully conceived songs of Prof. Roth, namely, the "Bergsee," "Der Asra," and "Wenn droben du bist." Bergmann is a vocal and musical talent of unusual gifts not only as to his fine voice, but also as to interpretation. The songs of Roth deserve to be classed among the best of modern production. The professor himself then played admirably some pieces by Hans Vignau ("Melancolie," and a "Menuett") and by Josef Weiss, (Nocturne and Valse Impromptu.). The trio of Dost, performed by Juanita Brockman and Gertrude Matthes, and Herr Kammer-Virtuos Smith, presented many pleasing and graceful features as to its general matter. In the development, however, he is lacking in sustained power, and in consistent unity. In this respect his somewhat incoherent and rambling, discursive manner indicates the amateur. The sonata of Alfred Stier, was played by the composer (at the piano) and Pellegrini, the violinist.

The Loewe-Abend of Hermann Gura was for me a pleasant reminder of days gone by. I had many opportunities of hearing Gura's celebrated father, a well known master of ballad singing and as such necessarily a devotee of Loewe. The contrast between father and son is an interesting study, the former full of temperament, an exponent of the large heroic style and able to transmit a tremendous volume of tone and resonance, in short the born ballad singer; his son on the other hand possesses those qualities characterized by the German as "schlicht" and he knows how to adopt the easy intimate tone of the story teller, while he is sometimes able to give the poem that dramatic coloring and setting, demanded by historic and legendary refinements. Taking him all in all, however, the son has not the peculiar power of the father in this particular, and his voice though sweeter, is smaller, and has not the amazing endurance. But his breath control is wonderful, helping him materially in achieving his long sustained dramatic climaxes. Among his best efforts were "Archibald Douglas," "Eduard," "Hueska," and some of the humorous selections.

The piano recital of Felix Wernow revealed talent. It is a pity, however, that with so much power, so much individuality, such great depth of pure musical feeling, and perception, Wernow neglects the last fine touches of art necessary to clothe his gifts in a worthy dress. His whole work suffers lamentably in clearness and in general finish.

The evening devoted to ensemble playing on two pianos given by Dr. Lothar Wallerstein and his sister Therese Wallerstein was one of those highly artistic performances which alas, are all too seldom heard in these days of mediocrity. Dr. Wallerstein is solo répétiteur at the Royal Opera. His sister is one of those natures extremely responsive as well as receptive to all musical impressions. Besides this she has a thoroughly musical mind and education. From these two artists nothing less than complete unity and indispensable "s'entendre" in ensemble work was to be expected. The pieces chosen were admirably adapted to display the varying characteristics of each performer, namely the Mozart sonata, the Brahms sonata in F minor, and the variations of Reger, on a theme of Beethoven.

The second sonata evening of the violinist Carl Flesch, and the pianist, Arthur Schnabel, was a rare treat to all who had the privilege of listening to them. Finished artists they are, imbued with pure musical feeling, endowed with rare perceptions, and a still rarer ability to portray their visions to others. Both artists enthused their hearers to a high degree.

The second concert of Emil Sauer, early in the month, was given by request from many sides. The sonata No. 1, in D major of the concert giver, is a work full of power. It bears the superscription, "Ils marchaient on plein printemps baignés de soleil". This was followed by the "Faschingsschwank" of Schumann, in which I missed a certain warmth of tone which has generally been Sauer's own. Toward the end of the program, however Sauer warmed more to his subject, giving some numbers by Mendelssohn, Debussy, and his own concert etude, "Meeresleuchten," with his usual almost inimitable verve. The "Liebestraum" No. 3, of Liszt and also the tarantelle, "Venezia e Napoli," were really instinct with pure musical feeling, and showed Sauer in one of his best moods. Although late in the season (the music-loving public consequently being rather weary of concert going), the hall was crowded to the doors, and enthusiasm ran high, showing incidentally how very popular Sauer is with the Dresden public. Yet I have heard him on many another occasion, when he penetrated to greater depths, and soared to greater heights. One cannot always soar: one is often in a lighter, gayer mood, and thus Sauer seemed on this occasion. E. POTTER FRISSELL.

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Closing Session of Nordica Singing Classes.

Several months ago a new and delightful feature was added to the Political Equality Association, of which Mrs. Oliver Hazard Perry Belmont is president. Madame Nordica thought it would be a fine thing if singing could be introduced in some way. The prima donna accordingly recommended that her friend, Caroline Gardner-Bartlett, the noted singer and teacher, be engaged to form free singing classes among the young people who came to the headquarters in the Fourteenth Assembly District, in East Thirty-fourth street near Third avenue. Madame Gardner-Bartlett organized the classes, which, from the beginning, numbered about forty voices. She heard seventy voices altogether before giving the first lesson. The singing sessions aroused great enthusiasm and after twenty lessons, marvels have been accomplished. Before Madame Nordica sailed for Europe, she stated that she regretted to miss the closing session of the classes which was fixed for Wednesday evening of last week at the handsome Gardner-Bartlett studios, 257 West Eighty-sixth street.

Men in all ages have conceded that nothing is accomplished without zeal, but unless zeal be combined with ability, results are rarely, if ever, forthcoming. In this case, however, the great ability of the leader matched her enthusiasm and wonders have resulted. The singing of the Nordica classes last Wednesday evening proved a revelation. It was such temperamental singing and remarkable also for the purest English diction. The company of guests invited by Madame Gardner-Bartlett entered fully into the spirit of the hour and by the time the classes sang "The Star Spangled Banner" everybody stood up and joined in the song with the stirring patriotic words.

The program for the evening consisted of part songs and special arrangements of songs everybody knows and loves. The Old English gem, "Drink to Me Only With Thine Eyes," was sung twice on special demand. Schubert's "Serenade" tested the breathing as well as vocal skill of the singers. Two Mendelssohn songs, "Greeting" and "O Wert Thou in the Cauld Blast," afforded more evidences of artistic training. Madame Gardner-Bartlett conducted and sang with the classes.

The classes are made up of men and women in various walks and ages, and nationalities. Before they adjourned last week, one member who acted as spokeswoman for the others, made an address in which Madame Gardner-Bartlett, Madame Nordica and Mrs. Belmont were thanked for their interest.

Mrs. Henry H. Bradley and Elsie Randall, two private pupils of Madame Gardner-Bartlett, each sang a group of songs charmingly. Mrs. Bradley's numbers were "Yesterday and Today," by Spross, and "Thoughts Have Wings" by Liza Lehmann. Miss Randall sang Hahn's song, "Si mes Vers" in French, and "If Nobody Ever Marries Me" by Liza Lehmann. Then almost with one accord the company begged Madame Gardner-Bartlett to sing and she complied by granting three pleasing English songs.

Alfred Hunter Clark, Madame Gardner-Bartlett's able assistant, played the piano accompaniments for the classes and for the soloists of the evening and once more this clever artist proved his usefulness in more ways than one.

There were speeches and refreshments during the social hour which followed the concert and all departed with glowing accounts of Madame Gardner-Bartlett's hospitality. It is such occasions that will help to solve certain social problems which are puzzling and troubling some of our strongest educators and legislators.

The Nordica free singing classes will resume sessions the first week of October.

Madame Gardner-Bartlett is to leave New York for New England on June 1. Her summer plans are outlined on another page of this issue of THE MUSICAL COURIER.

Albert Spalding's London Successes.

Albert Spalding, the American violinist, has added more successes to his record by the recitals given in London. The following notices refer to Mr. Spalding's recital at Aeolian Hall, April 29:

Albert Spalding obviously has not been content to rest on the favorable impression he made in his previous visits to London. His talents have broadened, and his style has matured. At his violin recital at Aeolian Hall on Saturday afternoon, however, one was compelled to take him ever more seriously. His program was almost sternly classical, and might have been one of the scheduler so closely connected with the doings of Herr Kreisler, an artist who, it is easy to see, is foremost among Mr. Spalding's household deities. But it is one thing to pose and another to perform, and it is to the young violinist's credit that everything he did bore the stamp of conviction and inborn initiation. To call him merely a virtuoso would be to overlook many deeper characteristics in his finished and refined account of Handel's sonata in A and Mozart's rondo in G. But the outstanding feature of the afternoon was the presentation of Max Reger's unaccompanied sonata in A minor, which is to Bach's chaconne what a boot is to a last. Practically, the only difference in the general effect of the newer work is that Reger knows what the modern violinist can do; Bach could only guess. Mr. Spalding played the sonata splendidly; his tone is, in itself, a sheer delight; and if this enviable power is somewhat paraded, the sin is only venial, and his success is always genuinely deserved.—Daily Standard, May 1, 1911.

An excellent program of music, performed with fine technical skill and in an admirably artistic style. Mr. Spalding calls from

his instrument a tone of unusual brilliance and purity; his phrasing is delightfully clear-cut and authoritative, and there is a manly vigor about his whole performance which makes it most inspiring to listen to. Beginning with Handel's familiar but ever fresh sonata in A major, he went on with a charmingly gay rondo in G by Mozart, and a sonata in A minor for violin alone by Max Reger. The unaccompanied instrument brings inevitably J. S. Bach to mind, and the sonata is obviously colored, to an extent even beyond what is customary with Reger, by the influence of that great master. This is specially the case with the opening slow movement, which is strongly reminiscent of the wonderful brooding fantasias which Bach often prefixed to his great fugues. The andante is a more individual piece of work, and is deeply expressive, while the finale is a fugue admirably concise in construction and wrought up to a fine climax. Other things in Mr. Spalding's program were Schumann's romance in A and two of Brahms' Hungarian dances, and in all his splendidly artistic playing was cordially appreciated.—Daily Telegraph, May 1, 1911.

If one shunned Handel and Mozart and detested Reger on principle, one might still sit enraptured with Albert Spalding's beautiful tone.

The young violinist seems to have acquired fresh power in this direction since his last visit. At his recital at Aeolian Hall on Saturday afternoon its force was all but overwhelming.

With a Kreisler-like rectitude of classicism, Mr. Spalding selected works of the early school, or those of its style, to exhibit this special characteristic. But in Handel's sonata in A, Mozart's rondo in G and Reger's sonata in A minor for violin alone, Mr. Spalding showed equally valuable qualifications—a high imagination, a youthful emotionalism, and an unimpeachable execution. But his tone was the feature of the concert.—Daily Express, May 1, 1911.

Connell Pleases Festival Patrons.

Horatio Connell, baritone, has been reaping honors at several May festivals, as the following press notices testify:

This concert served to introduce to the May festival audience an artist new to local festivals, Horatio Connell, who sang the role of Simon, the high priest. Mr. Connell had never been heard here before and speedily won a place for himself in the hearts of his hearers, it being the general sentiment that no more finished or artistic singer has appeared at the May festival in years. Mr. Connell is a young man and has been on the concert stage but a short time. That great things are in store for him in concert work cannot be doubted. He gives every promise of developing into one of the best concert basses in the country. He made a most acceptable Simon and added immeasurably to the strength of the cast, which was finished in every respect.—Detroit News, May 12, 1911.

Horatio Connell sang the baritone role of Simon with most pleasing judgment. His voice is rich in its quality, its tones are deep and its owner uses it with rare effect.—Detroit Free Press, May 12, 1911.

The audience was distinctly pleased with the work of the chorus and still more so with that of Horatio Connell, baritone, new to Ann Arbor. Mr. Connell only began his vocal studies some nine years ago, but he has certainly been well schooled and he has so pleasant and friendly a personality that it will be a disappointment if he is not re-engaged for another festival.—Ann Arbor Times, May 12, 1911.

It is an especial pleasure to record that Horatio Connell, who sang the baritone role in "Judith" was given a second opportunity to display his art. Mr. Connell's voice is of great beauty, and the finish and care he gives to everything he does make him one of the most pleasing among the concert singers of the day.—Detroit Free Press, May 14, 1911.

Horatio Connell, who filled the roles which have hitherto been given to Herbert Witherspoon, and without whom the May festival patrons had begun to believe it would be impossible to hold a festival, gives promise of great things. It was a matter for regret that he had so little to do, but a source of great satisfaction that he did that little so well.—The Detroit News Tribune.

Rosa Linde's Plans.

Rosa Linde, the contralto, is to be heard in a series of recitals throughout the country next season. Among her special accomplishments is the singing of all the great contralto operatic and oratorio roles, many of which she does in three languages. She has been specially engaged to appear on programs with European artists of note. Madame Linde has a stately, charming personality, and is the kind of singer who holds her audience entranced. Her voice is rich and flexible, and she sings easily three octaves and a third.

When asked about her plans for the future, the singer said: "I fear my plans are not particularly interesting to most people, for they include, besides those my manager is making, only the continuance of my practicing and study. I work incessantly—for I long ago learned that an artist ceases to be such when study and work end. As for the rest, my manager is booking my season's engagements for me, and he promises very pleasant things to a professional singer's ears. During the summer, I shall spend my vacation in the country with my husband and daughter; but I anticipate most pleasure during that time from delving into new musical fields as well as into the fields of nature."

Madame Linde will give a recital in New York in the early fall.

Gerville-Réache for Philadelphia Orchestra.

Madame Gerville-Réache, the distinguished contralto, has been engaged by the Philadelphia Orchestra as soloist for the pair of concerts on March 29 and 30, 1912.

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Anne Griffiths and Some of Her Pupils.

Anne Griffiths, the vocal teacher of Pittsburgh, Pa., is to have an active summer. By special request of several professional singers and vocal teachers in Cincinnati, Miss Griffiths will go to that city for a month's teaching. Her vocal method has developed a number of singers whose art is attracting wide notice.

Among the singers now studying with Miss Griffiths in Pittsburgh are: Mrs. Vida McCollough McClure, soprano; Sam Beddoe, tenor (both singing at the Highland Avenue Presbyterian Church); Belle McElhinney, soprano soloist at the Church of the Ascension; Harry Waterhouse, baritone at the Shadyside United Presbyterian Church.

Monday, May 29, Miss Griffiths gave a recital at the Winchester School at which she was assisted by her choral class of eighty girls. In June a benefit musical will be given for the Nurses' Home of the Montefiore Hospital, in Pittsburgh, and the entire program will be presented by pupils of Anne Griffiths.

Mrs. Jerome Schaub and Mrs. Vida McCollough McClure, both pupils of Miss Griffiths, sang with success at the recent reciprocity meeting of the Kiskeminitas Valley clubs. Mrs. Schaub sang Liza Lehmann's cycle of "Bird Songs" and Mrs. McClure sang Charles Wakefield Cadman's Japanese song cycle, "Sayonara."

Harry Waterhouse, Miss Griffiths pupil, gave a song recital May 4, at Morgantown, W. Va., for the Woman's Music Club of that place. He sang the "Dio Possente" from Gounod's "Faust," and songs in German and English by Richard Strauss, Schumann, Gluck, Korby, Dahl, Van der Stucken, Rachmaninoff, Edward German, Kernochan, Wallace, Vaugh Williams and Schubert. Mr. Waterhouse closed the recital with the "Toreador" song from Bizet's "Carmen."

Olshansky Recital Echoes.

The New York daily papers spoke of the recent recital by Bernardo Olshansky, pupil of Giacomo Ginsburg, in the following terms:

He disclosed a voice of no little natural beauty and showed decided dramatic instincts. His German was very Russian in pronunciation, but his Russian, for those who could understand it, must have been a joy, because it seemed as clear as a cameo.—Evening World.

Olshansky is essentially Russian, although born in this country, and he has a voice of more than ordinary beauty and a feeling for the dramatic context in what he sings, which was manifested many times last night. He is an interesting singer, and there is no doubt that with the educational influence of the life to which he is about to devote himself he will bring great satisfaction to himself and to his friends. His program included, among other things, a group of Russian songs which were notable for their beauty and for the sincere and characteristic manner in which he sang them.—Evening Mail.

The most interesting songs heard were Russian. In these Mr. Olshansky, who has a big voice, was successful and much applauded.—Herald.

Mr. Olshansky seemed really a basso cantante; the lower portion of his voice was good in quality and in volume. He was most effective in his Russian songs. Especially effective was Glinka's aria, "Licht der Sonne."—Tribune.

An audience of good size heard him in all with many manifestation of pleasure.—Press.

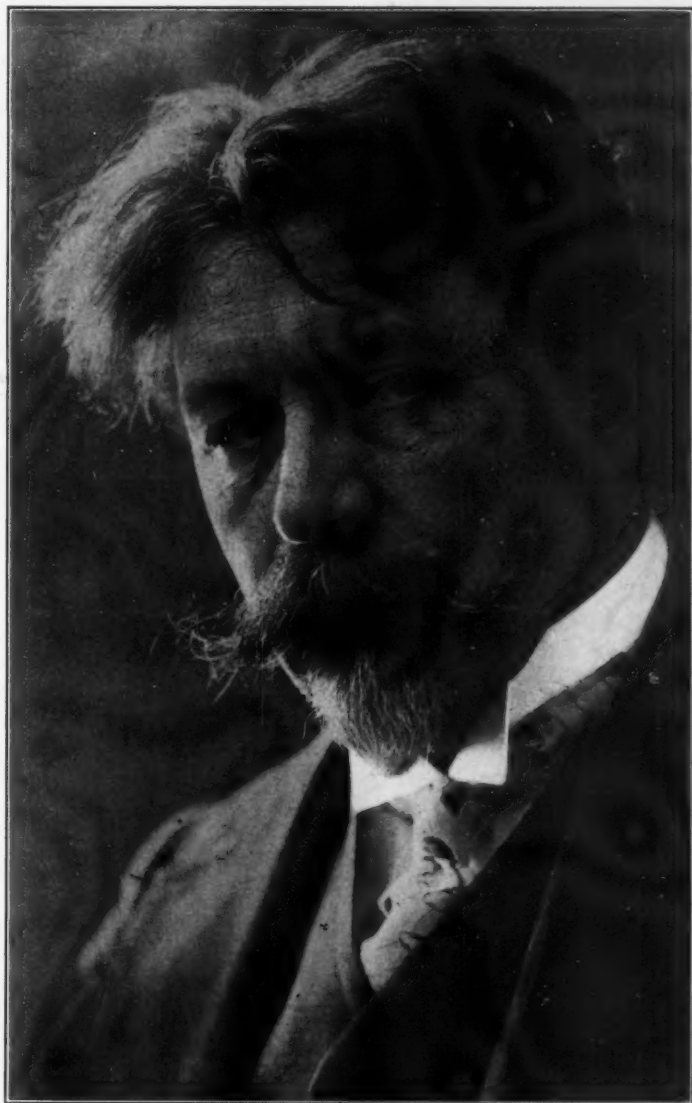
Platt Gives Recital at Western College.

OXFORD, Ohio, May 22, 1911.

Richard Platt, the Boston pianist, gave a recital at Western College, Oxford, Ohio, some weeks ago, which gave pleasure and instruction to the music and other students in the audience. Mr. Platt's program consisted of the Schumann "Papillons," Mendelssohn's "Variations Serieuses," Liszt ballade in B minor, "Zu Deinen Fussen," Grieg; "Les Abeilles," Dubois; etude in A major, Poldini; "Chanson," Richard Platt; valse impromptu, Richard Platt; Chopin polonaise, op. 53; Chopin nocturne, op. 37, No. 2; Chopin scherzo, op. 39. Mr. Platt's artistic renditions of the familiar compositions gave pleasure and his own works were well received. The valse impromptu proved a charming selection and Mr. Platt played it with characteristic lightness and grace. His recital and personality won instant admiration for him from the entire student body.

American Institute Recital.

Annabelle Wood, pianist, and G. O. Hornberger, 'cellist, gave a most satisfactory recital May 23 at Institute headquarters. Miss Wood, who is one of the advanced students at the Institute, is a pianist of most promising ability. In the following, which she played from memory, Sonata, Schumann; Rhapsodie, Brahms; Prelude and Arabesque, Debussy; Silhouettes, Dvorak; Etude de Concert, MacDowell, and in a Rubinstein Concerto, she displayed a remarkable technic, in which smoothness and cleanness of touch were happily combined with nice musical interpretation. Mr. Hornberger, a recent acquisition to the faculty, played with technical mastery; both artists were repeatedly recalled.

**POSITIVE AND OFFICIAL ANNOUNCEMENT**

Can now be made of the First and Only Visit to America, in April 1912, of

ARTHUR NIKISCH

The Foremost Symphony Orchestra Director

CONDUCTING

THE LONDON SYMPHONY ORCHESTRA

(Full Membership 100 Musicians)

THE FOREMOST SYMPHONY ORCHESTRA OF EUROPE

Members of the "Royal Society of Musicians," Founded by Handel in 1738

This achievement has been accomplished only by long and energetic effort of the most persistent kind, requiring several years of waiting and many trips to Europe.

The music lovers of America, it is believed, will hail this announcement with delight, because it is, without doubt, the most important made in years.

Owing to the brief period the orchestra can be away from London and the short time Mr. Nikisch can be released from his numerous European engagements (only five weeks in all including the time consumed by the ocean voyages) not more than sixteen of the largest and most important cities here can be visited, but in order to bring this great educational factor within the reach of all progressive musicians, teachers and students in particular, special arrangements will be made to assure sittings at the various concerts for visitors from other cities, conservatories, colleges and clubs.

It is the intention to give the opening concert in New York, the last in Boston and possibly two in Canada, and the company will travel as far West as Chicago or beyond. The concerts west of Chicago are to be arranged in conjunction with Messrs. Hawkins and Shaw of Denver, although the orchestra may not actually travel that far. Mr. Nikisch and the Orchestra will travel in a special Pullman train De Luxe of eight cars personally conducted by Mr. E. K. Bixby of the Pennsylvania Railroad.

The orchestra is presented in America under the special patronage of Mr. Warren R. Fales, well known in the East as the conductor of the American Band and Orchestra of Providence, R. I., and the entire enterprise is under the exclusive management of Mr. Howard Pew.

Letters of advice and suggestions as to how this great event can be made of the most value to the musical interests of America, and inquiries for full information, may be addressed to

HOWARD PEW, Manager

Cable Address: PEWATORE, New York

121 West 42d Street, New York

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PARIS EXPOSITION
1900

MARC A. ALUMENBERG - - - EDITOR-IN-CHIEF

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THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

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SUMMER complaint: No pupils.

The saddest words on land or sea

Are these: "We cannot pay your fee."

ENTER the hot wave and the violin and harp duets on the excursion steamers.

"THE MUSICAL COURIER is the world's greatest musical weekly."—Nashville Tennessean. We blush.

"DURING the last eighteen years," says London Musical News, "the Bournemouth Orchestra has performed 482 compositions by 138 native composers, many of them for the first time." And many of them for the last time, too, we warrant.

RICHARD STRAUSS denies the rumors in circulation to the effect that he is writing an opera with D'Annunzio. The composer's next large work, according to his explicit statement made recently to an intimate friend, will be a symphonic poem with chorus.

ON another page of this issue we publish the annual report of the president of the Cincinnati Symphony Orchestra, which shows the organization to be in a flourishing condition, with a proud record of past achievements and justifiable hopes of even more brilliant successes to come.

CABLE flashes that come from the city on the Seine, intimate that Boston will pay a visit to Paris next spring—that is, the Boston Opera is to give a series of performances at the Châtelet. Even if the project never comes to be realized, at least it must be acknowledged as a magnificent thought.

MENDELSSOHN HALL is to go after all. Through a real estate deal consummated last week, the famous concert auditorium has been sold and will be removed to make way for a modern skyscraper office building. The exact date for the beginning of the demolition of Mendelssohn Hall has not yet been decided upon by the new owners of the building.

It is just 155 days to the formal opening of the next New York musical season. On November 2 the Philharmonic Society will begin its series of seventy concerts here, ending March 15, 1912. Among the soloists already engaged by the organization are Madame Gadski, Kathleen Parlow, Efreim Zimbalist, Josef Lhevinne, Harold Bauer and Arthur Friedheim.

FELIX MOTTL stated, in an interview the other day, that it is harder to write acceptable orchestral music now than it was in the eighteenth and nineteenth centuries. Not at all. All the composer has to do is to be as melodious as Schubert, as imaginative as Beethoven, as original a harmonist as Chopin or Wagner, and as skilful an orchestrator as Richard Strauss.

CALIFORNIA newspapers report that Modest Altschuler and his Russian Symphony Orchestra are willing to locate permanently in San Francisco if the citizens of that town would be willing to subscribe a reasonable guarantee fund. The idea is an ingenious one and in the interest of the musical cause should be encouraged, for San Francisco could well use a symphony orchestra.

UNCLE SAM's highest legal tribunal has declared the Standard Oil Company to be what is popularly known as a "trust" and ordered the corporation to dissolve within six months. Now let our conscientious Supreme Court jurists take steps to dissolve the monopoly which confines all the Beethovens and Mozarts and Chopins and Bachs and Wagners to Europe and refuses to let us raise any of them here.

In an Evening Journal paragraph that paper says: "Arthur Nikisch, director of the Royal Op-

era at Budapest, is going to London next spring." Three mistakes in a sentence of thirteen words! The man's name is Nikisch, he is not the director of the Budapest Opera, and it is reported that he is coming to New York next spring. However it is quite the thing for a daily newspaper to be almost 3,000 miles out of the way when it discusses any musical topic.

PHILADELPHIA'S Symphony Orchestra closed its season with the smallest deficit in the history of the institution, and according to figures furnished by its treasurer (see report in the Philadelphia letter of this issue of THE MUSICAL COURIER), the Quaker City orchestra expects next season to break all its previous records for largeness of subscriptions and of the guarantee fund.

DOES it ever strike those persons who assail a corporation for years and years, and during all that time suffer the chagrin of seeing it grow bigger and bigger, that such a state of affairs proves unequivocally the impotency of the assailants and the irresistible power of the body assailed? In stating the foregoing truth we are revealing a valuable business secret, for it is to our interest to let any possible enemies this paper might have continue to waste their time without any chance for a return, but we can afford to be magnanimous, and in that spirit the present paragraph is indited and published.

NEW YORK'S magnificent marble pile, the new Public Library, situated across the street from THE MUSICAL COURIER offices, now is open to the people. While the editors of this paper appreciate the added facilities thus afforded them for the acquirement of knowledge, they have only small hope, however, of being aided by the nearby vast collection of books in answering some of the gosh-blamed fool questions which pour into the sanctum day after day from irresponsible correspondents. A literal compilation of them—and we will publish it some day—constitutes the greatest compendium of nonsense ever strung together since the first grand opera libretto burst into existence.

BOSTON was the scene of the annual meeting on May 19 of the Oliver Ditson Society for the Relief of Needy Musicians, and the following officers were elected: Arthur Foote, president; A. Parker Browne, George W. Chadwick, Charles H. Ditson, trustees; Charles F. Smith, clerk and treasurer; Arthur R. Smith, assistant treasurer. The fund comes from a bequest of the late Mr. Ditson. There have been many calls upon it during the past year, and it has been of much service in relieving distress, being used for cases of great destitution where the persons are or have been in the musical profession. However, the fund is not for educational purposes. Any of the officers will be glad to be informed of worthy cases, and the post office address of the institution is 6 Newbury street, Boston, Mass.

FROM the New York Press of May 29 come these blasting words, corroborative of the unanimous opinion of musical New York:

Gustav Mahler is dead; but even his death has not silenced the tongue of one of his most relentless persecutors in New York. We are informed that the objectionable comments, which have been characterized as one of the most "savage attacks on a dead man's memory" ever printed in this city, and have outraged the feelings of every reader possessed of a grain of common decency, were inspired by "a sense of duty," by an irresistible desire to tell the "truth." Coming from a man, however, most of whose utterances concerning Mahler from the day that conductor was engaged by the Philharmonic Society, breathed the venom of animosity, the explanation is far from convincing. No explanation, in fact; no manner of reasoning, will serve as an excuse in the minds of Americans for so unwarranted an assault immediately after his death, on the memory of a musician who, whatever his faults as an artist, was a master of his craft; whatever his sins as a man, suffered cruelly and died in agony.



BY THE EDITOR.

PARIS, May 19, 1911.

RODIN'S bust of Gustav Mahler, which was to have been exhibited at the Salon of the Société Nationale, was not finished in time, and is to be seen later on at a private exhibition.

A statistician has been occupying himself with gathering the seating capacities of opera houses—one Grand Opera to each city—and then making comparative figures based on the number of inhabitants according to the latest census returns—1910. Like all statistics, these have a relative value only, but that does not rob them of interest. He reports:

Milan has three opera houses for what they call grand opera, and shows 191 persons to each seat. But Udine, a small, "try it on the dog" opera town, shows ninety-one persons to each seat, the opera house being large. Many of the Italian reports are evidently misleading, such as Ferrara, 176; evidently impossible. The list continues:

Mannheim, 210.
Frankfurt, 217.
Elberfeld, 218.
Stockholm, 241.
Naples, 249.
Cologne, 281.
Turin, 283.
Trieste, 286.
Genoa, 289.
Zurich, 299.
Leipsic, 305.
Dresden, 307.
Munich, 315.
Buda Pesth, 331.
Warsaw, 331.
Breslau, 369.
Vienna, 412.
Hamburg, 468.
Hannover, 469.
Amsterdam, 516.
Geneva, 518.
Brussels, 813.
Lyon, 1,462.
Berlin, 2,510.

Of course the figures for St. Petersburg, Moscow, Paris, London, New York, Chicago, Boston must run much larger than Berlin; that is, if there is one seat in Berlin to 2,510 inhabitants, there must be one seat to double that number in the latter cities. If the Udine, or even the Milan, figures were applied to these cities, the seating capacities would be measured into the five figures.

Madame Marchesi, the renowned singing teacher and tutor of many distinguished female opera divas, has given up her residence on Rue Jouffroy and moved to a limited entresol on Rue Meissonier, nearby. This is sad. According to Marchesi's autobiographical story, she was born March 26, 1826, at Frankfurt. She was married in 1852, at the age of twenty-six, to Salvatore Cavaliere de Castrone, Marquis della Rajata; and she took lessons in Vienna from O. Nicolai in 1843, that is when she was seventeen years old. It is claimed by some that Marchesi is older than eighty-six—that she is in her eighty-seventh year now. But as that is a very advanced age, no credit can be attached to any statement making her older, unless

some one has the documentary evidence to disprove the accepted dates. As no such documentary evidence has been forthcoming, we shall permit the lady to bask in the youthful eighty-seventh year, hoping that her remaining years may be enlivened by some more cheerful episodes than a removal from a home in which she had all the comforts of a refined household, to an entresol under the dominion of a new concierge. What is the matter with the musical profession, anyway?

How Old Is Paderewski?

The age of Paderewski has also recently been questioned; here is the story. He was born November 18, 1860, in Kurilowka, Russian (Polish) Government of Podolsk, and became a pupil of the Warsaw Conservatory of Music, studying there from 1872 to 1878 with Jandt and Roguski, becoming a teacher at the Conservatory in 1879. Then, in 1883, he left for Berlin, where he studied theory and, especially, composition with Kiel and the then well-known Urban, who had many pupils. He then accepted a position as teacher of the piano at the Strassburg Conservatory, now under the control of Hans Pfitzner. He then studied with Leschetizky and made his first public appearance in Vienna in 1887, followed by successful performances in Paris and London. The rest is known. But these dates and data are official and cover the early periods properly.

Sheffield Choir.

A chorus calling itself the Sheffield Choir has been giving concerts in American and Canadian cities during the past season. We had reason to doubt that this was the orthodox institution at Sheffield, because we knew that the choir consisted of citizens of the old English city, who were occupied in vocations that made it difficult to abandon work and accept offers for a long time trip to America and back. A few might be able to do so, but the Sheffield Choir, never. The character of the management also led to doubts, and hence we requested our London correspondent, Mrs. Kaesmann, to visit Sheffield and ascertain, on the spot, how the Sheffield Choir happened to be removed bodily from that city to America. Our suspicions were justified. Some of its members had accepted an offer to become part of a singing body to be organized to visit America, to be called the Sheffield Choir.

In its edition of May 7, 1911, the Milwaukee Sunday Sentinel published the following item:

THE MUSICAL COURIER continues to condemn the singing of the Sheffield Choir. It may be said in passing that the Sheffield Choir does not advertise in THE MUSICAL COURIER.

As the Sheffield Choir does not advertise in THE MUSICAL COURIER, the following correspondence may not be without interest and principle:

Musical Reciprocity
Dr. Charles Harris' Musical Festival of the World
VISIT OF
THE SHEFFIELD CHOIR
TO THE UNITED STATES
Representative for the United States,
LOUIS W. GAY, 606 Prudential Bldg.
BUFFALO, N. Y., March 21, 1911.
Musical Courier,
New York, N. Y.,
5th Avenue and 39th Street.
GENTLEMEN—I have been advised by Dr. Charles Harris that he has forwarded you an advertisement for your

very valuable paper, and he has asked me to write you and request that the proofs of same be sent to me here, as he will be on tour with the choir—which lands in Halifax and gives their first concert there on the 24th inst.

Your Buffalo correspondent, Miss Keen, has been in to see me several times and wishes me to furnish her with data regarding the world's tour. Dr. Harris has not advised me whether he sent with his ad. a reading notice or not. Will you kindly advise me of this?

I am with best regards,

Yours very truly,

LOUIS W. GAY.

MUSICAL FESTIVAL OF THE EMPIRE

Under the Direction of

DR. CHARLES HARRIS

VISIT OF THE SHEFFIELD CHOIR TO THE OVERSEAS DOMINIONS.

Conductors:

DR. HENRY COWARD AND DR. CHARLES HARRIS.

Presidents:

His Excellency The Earl of G.M.S.I., G.M.I.E., G.C.M.G., Vice-Regent of India	His Excellency The Earl of Dudley P.C., G.C.M.G., G.C.V.O., Governor-General of Australia
His Excellency Earl Grey P.C., G.C.M.G., Governor-General of Canada	His Excellency Lord Islington P.C., D.S.O., Governor-General of New Zealand
His Excellency Viscount Gladstone G.C.M.G., Governor-General of South Africa.	

EARNESCLIFFE, OMAHA, March 8, 1911.

The Musical Courier, New York:

DEAR SIR—The local correspondents of your journal all want my advertisement and I cannot afford to spend as much as I would wish, from the fact that the whole affair is overrun with expense and most difficult to finance. Should you care to insert one advertisement to cost me \$100.00 (One Hundred Dollars) I shall be only too pleased. This to appear towards the end of this month. I am sorry I cannot afford to spend a larger sum. The fact is, I cannot.

Yours sincerely,

CHARLES HARRIS.

Advertisement
One insertion
about end of March.
C. H.

\$100 space.

Musical Festival of the World
under the direction of
Dr. Charles Harris
Visit of
The Sheffield Choir
Two Hundred Voices
to
The United States—Canada—Australia
New Zealand—Tasmania
and
South Africa
March 17th to September 30th
1911
Artists

Miss Jennie Taggart	Miss Gertrude Lonsdale
Miss Maud Wilby	Miss Alice Huley
Lady Norah Noel	
Mr. Henry Turnpenney	Mr. Wilfrid Virgo
Mr. Robert Chignell	Mr. Robert Charlesworth
Chorus Accompanist	
Mr. I. Edward Hodgson	
Conductors	

Sir Edward Elgar and Dr. Henry Coward

Dr. Charles Harris

Festival Concerts.—Rochester, April 8; Buffalo, 9; Detroit, 15; Cleveland, 16; Columbus, 17; Cincinnati, 18-20; Indianapolis, 21-22; Chicago, 23-25; Milwaukee, 26; Waterloo, 27; Saint Paul, 28-30.

Very naturally this paper refused to have any dealings with an organization that merely played on the name of a well known vocal organization, which disposes of aspersions made by the Milwau-

kee paper. Charges of that kind reflect upon the slanderer generally. It is universally admitted that this paper can afford to utter opinion without any other consideration than the truth; and now I shall quote a criticism on this Sheffield Choir so-called.

Its Singing.

This so-called Sheffield Choir managed to get out of the people of Cincinnati—just one of the cities—\$13,000 for three concerts on the strength of the name. A musician who is well known attended these concerts and writes to me: "The Choir was deplorably deficient in the ninth symphony and nearly ruined the Verdi 'Requiem.' Most of the Choir members are self-evidently without musical refinement and belong to the class known as musical 'barkers.' They could sing 'The Bells' by some forgotten Englishman very well, because it was a trick chorus, but when it came to 'Sing ye to the Lord,' by Bach, they sang it as if it was 'My bonnie lies over the ocean.' Tone quality there was none. Broad vocal ensemble did not exist. Expression was entirely out of question, and as to interpretation and musical diction—well, the Choir evidently was not intended for such a purpose."

And yet this conglomerate, mixed assemblage of singers going about and parading as the genuine Sheffield Choir is criticised on that basis, the writers not being able to discriminate. What has the Sheffield press to say about this use of the name of its celebrated local singing body? That is an interesting point in these proceedings. The local managers in the United States and Canada who were identified with the concerts of this Sheffield (?) Choir will have to look to their consciences for obtruding upon their people this organization after having, months ago after our investigation at Sheffield, been warned. But how about the people of Sheffield and the genuine Choir in that city and the local authorities who view it with great pride? What are they going to do with the persons who utilized their name to put forth a scheme of such dimensions? And thus the people of the United States have again been victimized. Could the musical people who were present not, at once, distinguish that this mixed aggregation was defective? Is there no musical discrimination; does the article not exist? Can any vocal band come along and yell in chorus and be acclaimed, merely because it carries a celebrated name? Is there no such thing as independent musical judgment?

Concert System.

The concert departments of the Metropolitan Opera Company, the Boston Opera and others, established for the purpose of farming out the opera artists in order to cover the surplus dates which cannot be filled in the Opera schedule, are influencing the business of the regular concert directions or concert managers to such a degree that hereafter there can be no possibility of guaranteeing any engagement to artists. In other words, the regular concert managers are henceforth unable to guarantee to any concert singer, violin or cello virtuoso or piano virtuoso any number of concerts during a season, and certainly unable to guarantee any definite or fixed price per engagement. That this situation has been slowly developing is evinced by the fact that during several years past quite a number of concert managers had already abandoned the guarantee system, accepting the management of artists only on the basis of a commission or a kind of partnership arrangement, and in some of these cases the success has been extremely gratifying. With this season the system of guarantees, under which the American musical manager accepts the responsibility of paying a definite honorarium or salary, if so it may be called, will cease entirely, as it has become a dangerous commercial risk in view of the complexity and the formidability of the competition that has recently arisen through the

establishment of concert bureaus in the offices of the various opera houses.

There is a minimum of expense only attached to the conduct of a concert bureau of an opera house; the individual concert bureau has a large expense dependent entirely upon its own business for liquidation. Should the business of a concert bureau of an opera house not flourish, the opera company cannot suffer, not to any extent. Besides this, there is a certain prestige connected with the opera artists under the control of the opera concert bureau, the mere fact that the artist is attached to the opera house being sufficient to make the negotiation comparatively easy. The independent manager, however, must operate on his own risk and responsibility and must present or offer his artists without the backing of the opera house prestige, and, besides this, he has no financial backing like an opera house backing. The competition, therefore, is unequal and this, in itself, puts an end to the system of guarantees. European artists coming to America must, therefore, become associated with the manager and arrange a mutual basis upon which to conduct a tour. As this plan has proved successful in the past, there is no reason to doubt its possible fructification in the future.

The system of competition developed through this concert bureau of the opera house operating against the individual manager is, however, precarious, because it will, necessarily, increase the demands of the opera artists who will find that, as they can function as concert artists, independent of their operatic engagements, they will, gradually, utilize the former to demand an increase of pay. The opera house concert bureau is sure to bring about a higher budget for the opera houses, and this will be stimulated by the offers which will be made by the outside managers to the opera artists. The latter will say: "This is an opera artist, no matter what kind; but that fact enables me to sell him or her very readily. I will take that 'opera' artist and compete with the concert bureau of the opera house." The result of all this must advance the salaries of the opera house artists; it is unavoidable. It is a commercial proposition. As soon as an article is found more salable than another in the same line, it will become more available to the concerns that deal in it. That raises the price.

Other Influences.

Oscar Hammerstein steps in here as another influence to advance opera artist salaries. Through his competition the prices of a number of artists on American opera house stages have materially advanced through direct bids. The four big houses are all now represented over here by their respective managers and these, together with Hammerstein and the regular opera houses all over Europe, are making the market lively. There is no combination: there can be none with Hammerstein in the field, and he will never join a combination. There is nothing in that for him. While he will not compete with Covent Garden, he will make it a more difficult problem for the old house and, as between his new, modern opera house and the old, classical house, there can be nothing but contrast all in his favor.

Even the most conservative Englishman will prefer a thoroughly ventilated, beautifully decorated, new house in a new location to an old, mouldy building, in a very salacious vicinity. The one great difficulty to face is fundamental, for the London people are not grand opera patrons. But even this cannot amount to anything with Hammerstein, for his is a real estate speculation based upon opera as an art with a view to a subsequent sale at a big profit; in short, the repetition of the New York proposition.

This very fact must raise the prices of the opera singers all over, and, as the New York concert manager also treats with opera artists for his concert business, being forced to do so by the establishment of the concert bureaus in the opera houses, the future figures of the opera singer must be materially

advanced. The scheme of Hammerstein is manifestly plain whether it be an emanation of his own mind or the logical result of the situation, but it is certain that the purchase by the Metropolitan of the Manhattan, while it constitutes an opera monopoly in New York, also strengthens Hammerstein in London, so that he is sure to become an eyesore to Covent Garden in that he must bring about an increased demand for operatic material increasing the budget, and as the revenue of opera is never very exciting as a source of dividend, the project of Hammerstein must irritate all opera house managements.

Concert Artists.

And now what becomes of the concert artists, pure and simple, those artists who appeal to the real musical taste of the community, that artist who, in the future, must relinquish the guarantee? Is there a clientèle sufficiently wealthy to support the concert artist, especially with the opera artist, pushed by the opera house bureau in lively competition with him or her? I hope I have made it clear, to some extent, that the concert artist can hope to succeed in America only if he will consent to co-operate on a percentage basis with the manager.

There will be exceptions, unquestionably, where a manager or a concert speculator will take an artist on fixed figures and put him before the public. Leahy with Tetrassini has done this and made a fortune; but every artist has not the drawing powers of a Tetrassini. There are a few only who can force a large attendance and raise the box office receipts into the four figures. The others will be obliged to make arrangements on a percentage basis with the New York manager or remain in Europe and become wealthy here. The days of the guarantee are over except for a half dozen artists, and even these will find it difficult to secure effective management under the régime now passing.

Diction and Style.

Each nation has its characteristics and style, just as its customs and language and its individual traits call for, as contra-distinguished from other nations in these and in other respects. The French are developing on the lines of diction in an evolutionary degree, that is, through the graduated process, following past experiences influenced by the impetus and force of progress as it operates to-day with all the new or, what may be called, modern influences, impinging upon the progress. Old nations necessarily develop all art on these lines because they are merely continuing on the past and their empiricism is the result of experiment, or the reverse, just as one wishes.

And this reminds me that we have, in New York, a representative of a certain comprehensive method that develops, not only diction, but the capacity of personal expression on the basis of personal idiosyncrasy. Each of us is endowed with an essence of personality called, let us say, idiosyncratic. Samuel Kayzer, whose studio is at Carnegie Hall, has for years offered a method without set rules, adapted for each person's effectiveness for the development of the individual physical, mental and temperamental gifts, and also for the elimination of objectionable features and personal faults.

Through the application of Mr. Kayzer's theory, personality in the direction of composure, enthusiasm, a certain plasticity of thought and action and other qualities adapted to speech and to song are developed. During the process, the client, let us say, becomes acquainted with hitherto unknown qualities resting within which had been embargoed by the absence of intimate self-knowledge, and it is through the application of Mr. Kayzer's theories that these mysteries of the person become transmuted into self-recognition. I happen to know of the successful application of Mr. Kayzer's plan to some of the most prominent people in public life not only in America, but also in Europe, and this induces me to call attention to such an important factor in our art life of which music and song form such a prominent part.

BLUMENBERG.



VARIATIONS

Owing to the Decoration Day holiday on May 30, this issue of THE MUSICAL COURIER will be published at the same time as usual.

Alfred G. Robyn, who, according to his own admission writes comic operas on the slightest provocation, tells an instructive story that carries its moral on the surface. Just before Robyn's best known work, "The Yankee Consul," ended its rehearsals, the composer, in all modesty, went to the tenor hero and said: "Now look here, old chap, I'm very anxious to make a success of this piece, and I place a deal of reliance on your judgment. Is there anything you have to suggest which might make my opera stronger and better?"

"Certainly," replied the pompadoured owner of the high voice; "if you could give me a song for my entrance in the second act, and let me do a solo in the love scene instead of the duet we have now, I'll guarantee the show to be a sure hit. The people are tired of prima donna tra-la-las; they want tenor numbers artistically sung."

Robyn made a note of the advice, and then went to the prima donna.

"You are at the very top of your profession," he explained to the lady, "and with your name, ability, and experience I am quite certain that the chances are fifty to one in favor of my opera with the public and the critics. However, I wish to be certain that I have overlooked not the smallest element which might help toward realizing that end, and therefore I beg that if there is anything which you think I ought to add—"

"I'm glad you mentioned it, my dear boy," was the hearty reply of the star; "and I felt like telling you long ago, but I didn't wish to hurt your feelings. In the second act, if you could lead up more strongly to my entrance and give me another number to sing—perhaps two—and make the finale of the first act a solo for me instead of the ensemble you've written, the opera is bound to score a phenomenal hit and make a fortune for you. What you want is plenty of brilliant soprano solos. Audiences are tired of foolish tenors with falsetto voices. They want women's voices, allied to real vocal art. And another thing. Cut your comedy as much as possible. All that kind of thing has been done to death. Give me some of the scenes the comedian has, and write me some good songs in their place."

Straightway to the comedian hied Robyn.

"There isn't a soul in this cast whose practical co-operation I value as I do yours," fluted the maker of music to the funny man. "You know every nook and cranny of the comic opera business, and I rely on you to give me the benefit of your knowledge. Our rehearsing convinces me that something remains to be done in order to give our project the unfailing push to success. What is it? Where can I improve 'The Yankee Consul' and bring it nearer to perfection?"

"Ha!" cried the laugh producer, "you are one of the few sensible composers I've ever known and I'm tickled to death that you came to me in the nick of time. I'll give you a couple of pointers that will transform your property into a gold mine with-

out the slightest shadow of a doubt. You see, old chap, people go to the theater to laugh and they'll come to see this play because of me, and only me. You've got too many songs as the scheme stands now, and not enough scenes for your comedian. Cut out that lollipop tenor business, your spooning duets, and the sentimental stuff the soprano sings. Give me two more good topical songs in the second act, cut short your chorus numbers, and let me do a dance or two instead of those trios and quartets. Blue pencil all that talk, talk, talk about love and revolutions and misunderstandings—"

"But that's the plot," protested Robyn weakly.

"Bother the plot," was the jester's verdict, uttered with curling lip and contemptuous tone. "Who wants plot in a comic opera? That's why it's called 'comic,' isn't it? They don't want music, they don't want drama, and they don't want any gabble with any sense to it. They want comedy—me! Do you see the point?"

Robyn relates that later when his friends dragged him away from the bar, he was looking cross-eyed at himself in the saloon mirror, beating the air with his hands, and reciting "The Jabberwock" backwards.

Dr. Leopold Schmidt, the famous musical commentator of the Berlin Tageblatt, comes to the conclusion that all criticism is subjective and cannot possibly be objective. Oh, yes, it can. Purely objective criticism is when Opera Tenor A praises Opera Tenor B in those roles which Opera Tenor A does not sing.

Moszkowski's witticism that some piano works sound as though their fingering had been composed before their music, recalls Schopenhauer's earlier remark that the score of an opera should be written first and its text afterward.

"In giving you my blessings and wishing you all happiness for the future I hope that hereafter when I am no more that you will never do anything to disgrace yourselves or the family name and fame of father and mother. Always be honest and true to each other. Amen." These words of advice to four sons complete the will of Jacob Kochkeller, of 239 East Seventy-ninth street, filed for probate today. Kochkeller, well known as a violinist, was Adelina Patti's favorite accompanist. He was famous for his ability to hold a note for a full minute. No, kind reader, you are mistaken. The foregoing was not in the Deadwood Despatch, but graced the first page, first column, of the New York Evening Mail, final edition, May 23, 1911.

At the new Folies Bergere, in Forty-sixth street, they are doing a parody called "Hell." Salome enters the delectable region, whereupon Mrs. Devil promptly orders her husband off the scene and the mercury rises in the thermometer until it bursts the top of the bulb with a loud explosion and a liberal display of flame.

Walter Winans, an Englishman, who recently visited our shores, is a millionaire, and therefore

he ought to know what he is talking about. He says of his countrymen: "New York is so much more artistic than England. It is astonishing. I have always considered the Anglo-Saxon as very inartistic. Any one who sees the statues and monuments in London is apt to receive the same impression. It must be the admixture of blood from other races that has produced in America the love for the artistic. Your real Englishman has no art and no music in his system. If you go to a hunt with them, you cannot get anybody in the whole meet to talk on art or music." Winans' power of observation is almost uncanny, as any one knows who ever has attended an American hunt. At one of our native meets the conversation turns largely on the ethical value of Debussy's whole tone scale, and many a fox has escaped unharmed because the chase came to a dead halt while the members argued what the state of music might be today had Chopin composed operas and Wagner written for the piano.

Arnold Schönberg's compositions cause a tumult of disapprobation wherever and whenever they are heard in Germany and Austria. At a Munich concert, the late Gustav Mahler was a listener while one of Schönberg's quartets sounded its uneuphonious tones and reaped a reward of hisses and cat-calls from the audience before the players were enabled to finish the first movement. Mahler jumped to his feet in a fury and yelled: "It is outrageous that a composer should not be allowed to have his full say without such indecent interruption. The man has something worth while to tell us and deserves a respectful hearing." The audience quieted down momentarily, but after the finale not even the presence of Mahler could still the tempest and a veritable hullabaloo of cries like "Impostor," "Charlatan," "Cheat" filled the hall. That Schönberg does not take the attitude of the public against him all too tragically would seem to be indicated by one of his utterances quoted in Emil Gutmann's "Konzert Taschenbuch" for 1911-1912: "People who seek me out in order to become acquainted with me, often tire me excessively with their opinions, impressions, and conceptions. They seem to exhibit less curiosity about what I might tell them than about what they may tell me. That is wrong and very annoying. I like to enlighten any one who asks me, but if he wishes to talk with me, he must keep his mouth shut." Paradoxical and pithy!

When, at this season of the year, you are invited to spend a "sociable evening" and find that you have been inveigled instead into attending a musicale, aren't you reminded of Wilhelm Busch's expressive lines:

Doch auch dies war nicht so labend,
Wie ich eigentlich gedacht;
Weil man da den ganzen Abend
Wieder mal Musik gemacht.

It is good to hear such an acknowledged Wagner disciple and earnest student as Felix Weingartner admit that Richard I is more interesting when he makes melody than when he preaches philosophy in tone. Says Felix: "How much more moving it is when Wotan takes leave of his favorite child than when the eternal God complains of his misfortunes in trying to rule the world! The two monologues of Hans Sachs, 'Wie duftet doch der Flieder' and 'Wahn, überall Wahn,' are infinitely superior to his two long-winded speeches delivered on the festival meadows. Even the most right thinking Wagnerian breathes a sigh of relief when Tristan and Isolde, after theorizing about their love, break into the duo 'Oh, sink hernieder, Nacht der Liebe.' More examples might have been cited, the chief offensive passages being the Norn scene in 'Götterdämmerung' and the riddle episode in 'Siegfried.'"

The ages of some of the best known contemporary composers and conductors are Eugen d'Al-

bert 47, Conrad Ansorge 49, Granville Bantock 43, Leo Blech 40, Jan Blockx 60, Ernst Boehe 31, Boito 69, Bossi 50, Bruch 73, Bruneau 54, Bungert 65, Busoni 45, Chaminade 50, Charpentier 51, Chevillard 52, Cui 76, Debussy 49, Delius 48, Dohnanyi 34, Draeske 76, Dubois 74, Ducasse 38, Dukas 46, Duparc 63, Elgar 54, Enna 51, Erlanger 48, Ertel 46, Fauré 66, Fiedler 52, Gernsheim 72, Giordano 44, Goldmark 81, Hausegger 39, Hubay 53, Hue 53, Humperdinck 57, d'Indy 60, Juon 39, Lacroze 46, Kaun 48, Kienzl 54, Lécocq 79, Lehar 41, Leoncavallo 53, Leschetizky 81, Liadow 56, MacKenzie 64, Marteau 37, Mascagni 48, Massenet 69, Mengelberg 44, Messenger 58, Meyer-Helmund 50, Moszkowski 57, Mottl 55, Muck 52, Nedbal 37, Neitzel 59, Nicodé 58, Nikisch 56, Ochs 53, Olsen 61, Paderewski 51, Panzner 45, Paur 56, Perosi 39, Pfizner 42, Pierné 48, Popper 68, Puccini 53, Rachmaninoff 38, Ravel 36, Reger 38, Safonoff 59, Saint-Saëns 76, Sauer 49, P. Scharwenka 64, X. Scharwenka 61, Schillings 43, Schönberg 37, Schuch 64, G. Schumann 45, Schütt 55, Scriabine 39, Sgambati 68, Sibelius 46, Sinding 55, Sinigaglia 43, Sjögren 58, Stanford 59, Stavenhagen 49, Steinbach 56, O. Strauss 44, R. Strauss 47, Suk 37, Svendsen 71, Tanieew 55, Tinel 57, Vidal 48, Volbach 60, S. Wagner 42, Weingartner 48, Widor 66, Wolf-Ferrari 35, Wood 44, Zichy 62.

To get a strong impression of the swift moving and devastating life of New York's three-quarter world—situate between the demi monde and the haute monde—read Arthur Hornblow's terse and vivid novelization of Eugene Walter's play, "The

Another volume worth your perusal during vacation time is Daniel Frohman's "Memoirs of a Manager," a raconteurish and scintillating chronicle of American stage and musical doings, written with large knowledge of the subject and keen insight into our native love for peeping behind the scenes of the theater and of the lives of celebrities. "Variations" will have cause to quote later on from "Memoirs of a Manager."

Are you going to the Coronation? . . . Easiest Way." Neither am I.

LEONARD LIEBLING.

PITTSBURGH'S CHORAL CONTEST.

In view of the fact that the Pittsburgh Male Chorus did not this year award its annual prize of \$100 for the best choral work (to be determined in competition), misunderstandings have arisen in the minds of some of the competitors, and even lack of good faith has been charged against the organization—one of the most reputable and substantial in this country, by the way. To get at the true facts in the case, THE MUSICAL COURIER wrote to Stephen C. Mason, a former president of the Pittsburgh Male Chorus, and received this communication in reply:

PITTSBURGH, May 23, 1911.

To The Musical Courier:

I hasten to answer your letter regarding the failure of the Pittsburgh Male Chorus to make any award in the prize competition offered last year for the best musical setting for "The Village Blacksmith." It may be interesting, first of all, again to publish the fact that the Pittsburgh Male Chorus has in the last four seasons of its operations annually offered a prize competition. The first prize offered was for the best setting for male voices of "Alexander's Feast," and this competition was won by Carl Busch, of Kansas City, Mo. The next season, a similar prize was offered for the best setting for male voices for "The Vision of Sir Launfal," and this competition was won by Charles Wakefield Cadman, of Pittsburgh. The third prize offered was for the best setting for male voices of "O Captain! My Captain!" which was won by Henry Holden Huss, of New York. The fourth prize offered was for the best musical setting for male voices of the well known poem, "The Village Blacksmith," and it is this com-

petition, which apparently is the subject of the misunderstanding you refer to.

The Pittsburgh Male Chorus has at every one of its concerts included on the program one or more compositions of American composers, and last season gave an entire program of the compositions of American composers. At its last concert, it included in the program three American compositions, which had been written for, and dedicated to the club by different composers, one of which was by Henry Holden Huss, of New York, the winner of the previous prize contest. This record of the operations of the club would seem to answer fully any questions as to the attitude of the organization toward the support of American composers and the promotion of their compositions.

The judges of the last competition were Arthur Foote, of Boston, Mass., Henry Holden Huss, of New York, and Charles Wakefield Cadman, and any one acquainted with these gentlemen by reputation or otherwise will not for a moment entertain any question as to their integrity in handling their part of the work, or any doubt as to their qualifications to do so.

After an examination of the compositions submitted in this contest these judges reported that they did not consider any of the compositions submitted worthy of the award of a prize. The remark in a letter written by the secretary of the association (and published by the recipient) that possibly the poem suggested was not perhaps a sufficient incentive or inspiration for a better line of composition than those submitted in the contest we do not think was intended as an apology in behalf of the contestants, but rather as a reason which might fairly be assigned as to why more interest had not been taken in the competition by composers who were competent to produce a composition of the merit which would be entitled to an award and prize. The Pittsburgh Male Chorus is interested to promote American composition and to add to its repertory compositions of interest and merit, and no disappointment could have been more keen than that entertained by the club that the prize offered last season by them did not secure for them such a composition. The decision was one wholly in the hands of the judges, and the male chorus was prepared to pay the prize if the judges considered that anything had been submitted which was entitled to the award thereof.

Believing that I have made the attitude of the club very clear in the minds of all impartial persons, I am,

Very truly yours,

STEPHEN C. MASON.

SONG FOR THE EMPIRE STATE.

Acknowledgment is made herewith of the receipt of the following communication:

Songs of the soil, including the prize-ode to irrigation, and songs endeared to the people of the several States are to be rendered daily by one of America's best choral organizations at the American Land and Irrigation Exposition to be held at Madison Square Garden, New York, November 3 to 12, 1911.

Research among the records at Albany has developed that New York has no accepted State song. In this respect, at least, the Empire State is behind certain sister States having songs in praise of their commonwealths, which are officially recognized.

Hoping to secure the words of a song which will stir the patriotism of the nine millions of people in the State of New York, A. E. Stilwell, president of the American Land and Irrigation Exposition, offers a prize of one hundred dollars. This prize will be awarded for the best words for a song such as might ultimately become the song of the Empire State.

The verses winning the prize will be set to music and will be sung daily by the chorus of two hundred voices throughout the term of the American Land and Irrigation Exposition at Madison Square Garden next November.

The following conditions govern the contest:

First. Songs must consist of not less than three or more than five stanzas and must be mailed to the American Land and Irrigation Exposition, Singer Building, New York City, before the Fourth of July, 1911.

Second. All verses offered for consideration must be original and must be typewritten on one side of the paper only.

Third. In order that judges may render an impartial verdict, the author's real name must not appear on the manuscript.

Fourth. All manuscripts must have a *nom de plume* typewritten on the first page and must be accompanied by a sealed envelope bearing on the outside the *nom de plume* and on the inside the author's real name and address.

Fifth. The verses winning the prize are to become the property of the Exposition and will be copyrighted by same, in consideration for which the prize of one hundred dollars will be paid.

The judges of this contest will be a pointed by the management of the Exposition from among prominent musical and literary men of the State. Their names will be announced in the public press prior to the date on which the contest closes.

The history of New York, replete with romance and legend, and the State's natural beauties and resources should furnish material for a song that will not only win the one hundred dollars, but will so appeal to the citizens of this commonwealth that it will secure popular recognition as the song of the Empire State.

A. E. STILWELL, President.

GILBERT McCLURG, General Manager.

NIKISCH AND HIS LONDON ORCHESTRA.

Arthur Nikisch, the greatest living orchestral conductor, is coming to America. It is settled, as far as signing contracts is concerned. There are a great many persons who would not believe that Nikisch could be induced to leave Europe and ease for the hardships of a long ocean voyage and the still more trying journeys of touring our wide country in railway trains. For Nikisch knows what travel in this part of the world means. He was conductor of the Boston Symphony Orchestra for three years and there are many music lovers who will be glad to welcome him again. There are, besides, thousands of concert goers who know Nikisch by repute, but who have never seen him. Since Nikisch left us, quite a number of years ago, he has held the most important positions it is possible for a conductor to hold in Berlin and Leipzig, and has toured Europe many times. He is now conductor of the famous London Symphony Orchestra, which was led by the great Dr. Hans Richter up to the time of that veteran conductor's retirement. It is hard to imagine a better trained body of men than those who have had the exceptional good fortune to be trained for years by Richter and then to pass to Nikisch.

It is something quite unique in the history of orchestral music in America that so perfect an organization should be brought complete as it stands, conductor, orchestra, lag and baggage, exactly as it rehearses and plays in the Queen's Hall, London. When Nikisch came here before, he came alone. His orchestra was here for him to drill and shape before he could give the American public a proper idea of his personal style as an interpreter of the great composers.

It is a mistake to think that all a conductor has to do is to stand up in front of a lot of men and make a few passes with a stick in front of them. If Nikisch found an orchestra as good as the London Symphony Orchestra in every town in the Union we assert that he would not give a performance that would be satisfactory either to himself or capable critics without several weeks' rehearsal with each one of them. A conductor is to his orchestra much like a pianist is to his instrument, with the vital difference, that the conductor's keyboard is composed of living men, not dead ivory and ebony. The pianist's key does exactly what the pianist's finger directs it to do, no more, no less. But when a conductor indicates an accent on the percussion instruments, for instance, there are no means of telling the drummers exactly how much or how little is wanted except by the laborious method of rehearsals.

If the conductor wants a certain phrase on the oboe prominent, or a nuance on the horn, a certain bowing for the strings, a particular kind of trumpet tone, and so on *ad infinitum*, he must have repeated rehearsals, talks with the men, repetition of passage after passage for hours. It is absolutely impossible for a conductor to accomplish one quarter of his intentions with an orchestra to whom he is unfamiliar. Frequently great conductors visit here for a season or two and people expect them to give wonderful readings of great works with an orchestra assembled from everywhere and rehearsed once or twice.

To those who have grown accustomed to that rough and ready sort of orchestral playing it will be a revelation to hear an orchestra played upon as delicately as De Pachmann plays a Chopin nocturne, as brilliantly as Busoni thunders at a Liszt rhapsody, and with all the rubato, passionate phrasing, mysterious inner voices, and shimmer of tone color of Paderewski. More, even—for these marvels of the keyboard give us but photographs in comparison to the mighty canvases that Nikisch and his London Symphony Orchestra will reveal to us!

Musicales by Hoegsbro Pupils.

The pupils of Inga Hoegsbro, director of the Scandinavian and Finnish School of Music, 50 East Thirty-fourth street, New York, participated in a musicale at the school on Wednesday afternoon, May 24. The program was unique in that it was made up entirely of Scandinavian and Finnish compositions, all but one played by children, some of them of exceedingly tender years. Eleanor Naumburg (ten years), a relative of Carl Goldmark Valborg Rosenquist (eleven years), and Diana Tweddell (twelve years), with but two season's instruction, did remarkably well. Tiny Godwin, granddaughter of Henry Marquard, played two difficult pieces in splendid fashion. Others who took part were Ruth Appleton, Elizabeth Park, Helen Hamilton, granddaughter of J. P. Morgan, and Mae V. Gallagher, assistant to Miss Hoegsbro. L. Concord Jonassen sang three songs composed by Miss Hoegsbro, the composer accompanying.

Among those present were: Mrs. George Post, Mrs. Herbert Satterlee, Mr. and Mrs. Harold Godwin, Mrs. W. Nelson, Mrs. W. Park, Mrs. R. F. Appleton, Mrs. Charles Swan, Mrs. W. P. Hamilton, Mrs. Ansel Oppenheimer, Mrs. Marc Lagen, Mrs. Rosenquist, of Stockholm, Miss Göthson, Dr. and Mrs. F. Tweddell, Mrs. E. Naumburg, Dr. Gudrun Holm, Mrs. J. Haleju, Mrs. Benjamin Morten, Mrs. S. Jonassen, Charlotte Heiman, Mrs. W. Anderson, and 100 others.

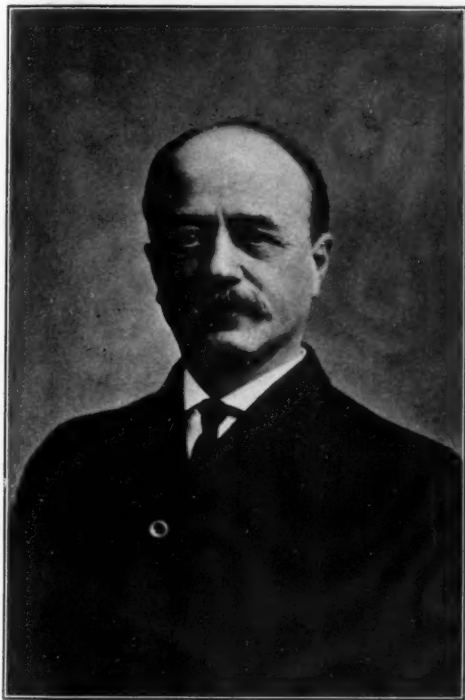
Fitchburg's Third Annual Music Festival.

FITCHBURG, MASS., May 25, 1911.

A scant hour and a half run from Boston, ending almost as soon as begun, a stentorian call of "Fitchburg," which involuntarily hastened the movements, and before realizing that the train had reached its destination, the writer was greeted by the unfamiliar but friendly countenance of Clifton C. Mowry, secretary of the Fitchburg Choral Society, whose fund of local information was at once placed at the behest of THE MUSICAL COURIER representative.

With that to draw on at will a condition of affairs was soon revealed which easily catalogued Fitchburg one of the few musically fortunate cities in this country.

The reasons for this are many, but, when reduced to the prime factors, the gist lingers in the person of Herbert I. Wallace.



H. I. WALLACE.

Through whose generosity much of Fitchburg's musical life is made possible.

bert I. Wallace, president of the Choral Society who fathers every musical project with money, good will, and encouragement, so that the workers, knowing their efforts will be recognized to the extent of any financial assistance requisite, in case both ends fail to meet, are thus left unhampered to do their best, with the result that both artistic and financial success usually crown these efforts.

Nor is Mr. Wallace alone in this beneficial activity, for associated with him in the Choral Society are Henry C. Patch, vice-president, who takes active leadership of the association when Mr. Wallace is not at hand; Mrs. George R. Wallace, sister-in-law of the president and acting treasurer and generous musical patroness all in one; Mrs. Claude Maitland Griffeth, wife of the piano pedagogue and ex-treasurer of the society, located in New York since her marriage, but thoroughly interested in the musical progress of her home city, nevertheless; Clifton C. Mowry, who acts as press man and secretary, a very advantageous combination, since he is one of the rising young newspaper men in this part of the country, an ardent lover of music, and actively connected with the Fitchburg Sentinel—and a score of others too numerous to mention who are all enthusiastic supporters of the association.

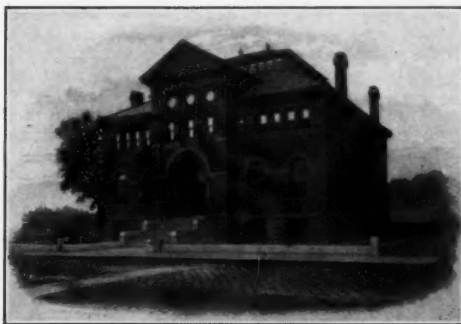
Clustered around this center as it were, are several smaller organizations all working for the helpful spread of musical culture, and among them the Smith College Club, which here forms a nucleus for the members from outlying districts; is instrumental in bringing the Boston Symphony Orchestra down for one concert during the season, or an attraction of equal rank which took the form of a concert with Constantino and Lipkowska as stars, last season.

Another active promoter of musical interererts is the Fitchburg Normal School of which John G. Thompson is principal and Elizabeth B. Perry, pianist and head of the music department. This institution has a fund provided by the state for increasing musical appreciation among the students and general public. With this end

in view a series of lectures and concerts are given under the patronage of the school which enlists both local and other talent and forms a pleasant and instructive adjunct to the city's entertainment during the winter. In order, too, that the festival be liberally patronized, Mr. Thompson bought tickets to the amount of \$400, and put off a function that was to have taken place in his school, so the students and others might attend the concerts in a body.

In addition to these factors, Fitchburg possesses a musical collection housed in the Wallace Library, which contains the library of the late Francis Jules, former music critic of the Boston Transcript. This collection, said to be the third largest in the United States, is always at the disposition of interested students, with the result that the general musical knowledge here is far in advance of many communities of like size.

Of the lesser organizations, too, the Friday Morning Club of Women's voices under the leadership of Conductor Coffin which includes eighteen well trained church singers, is doing yeoman service in the community, to which the pianistic abilities of Mabel E. Sheddon, and



FITCHBURG PUBLIC LIBRARY.

Containing the third largest musical collection in the United States.

Mrs. Ada C. Wilcox not alone add to the artistic ensemble of the festival, but have a distinct standard of value in the excellent training these painstaking teachers give the budding musicians placed under their care.

With this preamble therefore by way of explanation of the unusually high musical standard attained in this city, a consideration of the festival and its forces will now follow.

Listed for the opening performance of the "Stabat Mater" on Thursday evening, came Caroline Mihr-Hardy, soprano; Adelaide Griggs, contralto; Dan Beddoe, tenor, and Willard Flint, bass; the quartet of soloists who also participated in the following miscellaneous program that followed Rossini's masterpiece:

Lend Me Your Aid (The Queen of Sheba).....Gounod	Mr. Beddoe.
Duel Scene (Faust).....Gounod	Mr. Smith, Mr. Flint, Male Chorus and Orchestra.
Grand Aria (The Queen of Sheba).....Gounod	Mrs. Hardy.
Couplets de Vulcain (Philemon et Baucis).....Gounod	Mr. Flint.

Trio and Finale (Faust).....Gounod
Mrs. Hardy, Mr. Beddoe, Mr. Flint, Chorus and Orchestra.

Assisting the chorus of 200 voices under Conductor Nelson P. Coffin was an orchestra composed of members from the Boston Opera House personnel, who acquitted themselves with marked brilliancy and smoothness, more particularly when the scant rehearsal that perforce fell to their share, be taken into consideration.

In this city again was the pleasurable discovery made of a chorus that is flexible, well handled and responsive, with a full rich body of tone rising to splendid brilliancy in the women's portion of the choir. Mr. Coffin's beat, too, was both incisive and clear, so that his singers were never left in doubt as to the intrinsic meaning of the work thus ably set forth under his authoritative guidance.

While the general ensemble of the quartet was of a very high order, the voices of Madame Mihr-Hardy and Mr. Beddoe blended so richly and exquisitely that it became a literal joy to listen to their performance. Mr. Beddoe himself fairly electrified the audience not alone with his marvelous rendering of the Gounod aria, but with



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FLORENCE MULFORD.

the vim and vitality that marked his work throughout the evening. In the fulness of his powers, Mr. Beddoe's voice possesses a lovely lyric quality all its own together with a resonance and power most rare in voices of that satiny timbre. Tumultuously applauded at every appearance, he literally brought down the house, at the close of his singing of the aria.

Madame Mihr-Hardy gave a splendid rendering of the "Inflammatus" in the "Stabat Mater," and capped the climax by an equally good performance of the aria from "Queen of Sheba." There is a thrilling passionate warmth

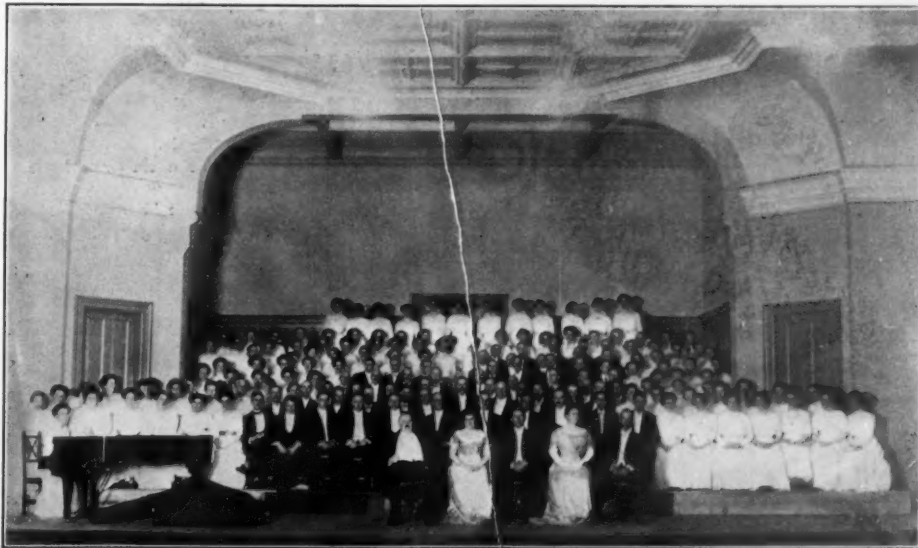


Photo by W. H. Woodhead, Fitchburg, Mass.

FITCHBURG CHORUS OF 200 VOICES, WITH DAN BEDDOE AT THE EXTREME LEFT AND CAROLINE MIHR-HARDY, CONDUCTOR NELSON P. COFFIN, ADELAIDE GRIGGS AND WILLARD FLINT COMPLETING THE ROW OF SOLOISTS IN THE FRONT.

and rich tenderness in the quality of her voice which makes her particularly well suited to works of the "grand" order. Madame Mihr-Hardy, too, was frantically applauded, while Miss Griggs and Mr. Flint earned their own share of appreciation for the good work of the evening—a share in which Mr. Smith, a local tenor of pleasing attainments, may fairly be said to have won a part.

Following a strenuous morning rehearsal of "Samson and Delilah" for the ensuing evening's performance, came the Friday afternoon concert with the appended program.

Overture, Egmont	Beethoven
Orchestra	
Adagio, Scotch Symphony	Mendelssohn
Vivace non Troppo, Scotch Symphony	Mendelssohn
Orchestra	
Annie Laurie	Scott's Folk Song
Pilgrims' Chorus (Tannhäuser)	Wagner
Chorus of School Children,	
Amy L. Connor, Conductor.	
Robert Rose	Ganne
Orchestra	
Valse (La Belle au Bois Dormant)	Tschaikowsky
Orchestra	
Suite	Debussy
En Bateau.	
Cortège.	
Menuet.	
Ballet.	
Orchestra	
Nazareth	Gounod
Friday Morning Club.	
Miss Sheldon and Mrs. Wilcox at Piano.	



DAN BEDDOE.

Sphärenmusik	Rubinstein
Orchestra	
Canzonetta	Herbert
String Orchestra	
Festival March	Hadley
Orchestra	

Of this, the salient feature undoubtedly appeared with the singing of the Friday Morning Club. Beautiful voices all, they sang with the vim and artistry that years of study and musical appreciation bring in their wake, and were rewarded even as they deserved with all the enthusiasm the large audience of friends had at its disposal.

The evening concert brought the most ambitious offering of the festival in the form of a spirited performance of "Samson and Delilah" with the appended cast:

Delilah	Madame Mulford
Samson	Mr. Murphy

The High Priest of Dagon	Mr. Miles
Abimelech, Satrap of Gaza	Mr. Flint
An Old Hebrew	Mr. Flint



LAMBERT MURPHY.

Philistine Messenger	Dr. E. H. Page
First Philistine	H. W. Smith
Second Philistine	C. H. Wood
Fell Chorus and Orchestra.	



GWILYM MILES.

A comparison of the work of the chorus on both evenings found the singing body more alert, responsive, and enthusiastic, on this occasion, meeting Mr. Coffin even a little further than half way and singing as though each note, every word, brought its own distinct understanding with it. With that as a background the soloists, too, were inspired to their best efforts, so that the effect in general could hardly have been improved upon. Of the individual work, the singing of Madame Mul-

ford calls for nothing but praise. Given a rich, luscious voice, darkly colored as Delilah's must needs be, a fitting sense of the text, and the musical attributes which makes the part, important as it is, still one with the general ensemble, and the rendering is certain to be what it was in the case of Madame Mulford, a complete and satisfying success.

The Samson of Mr. Murphy displayed a virile dramatic side of his art, which bespeaks the splendid artist most



CAROLINE MIHR-HARDY.

strongly. Always successful in the lyric moods, he rose to great heights in the dramatic climaxes throughout, but more particularly at the close when he literally and figuratively brought down the house.

The part of the High Priest of Dagon in the hands of Mr. Miles, hardly needs further explanation, since he has made that so entirely his own through his many performances of it all over the country, that it speaks for itself. Both Mr. Murphy and Mr. Miles are great favorites in this vicinity, this making their third consecutive appearance at the festivals.

Mr. Flint made the most of his dual task, and the lesser parts were well taken by Dr. E. H. Page, Herbert W. Smith, and C. H. Wood, local singers of commendable attainments.

A public response that is most unusual was found here when City Hall with a seating capacity of 1,000 was entirely filled at all the concerts, with a paying public, the only free seats to the number of twenty-two being those distributed to the local and visiting press. How many communities of like size may boast of the same?

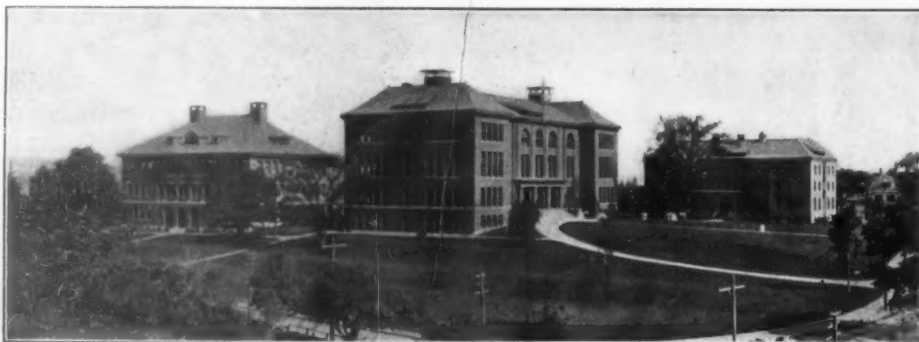
FESTIVAL NOTES.

The piano store of M. Steinert & Sons on Main street proved its musical enterprise by giving a Victor concert prior to the opening of the festival, and playing the well known arias and ensemble numbers used on the festival programs (as sung by the greatest artists), to the large public gathered for this musical treat.

Fitchburg's Main street looks for all the world like an elongated platter when viewed in bird's eye fashion from the pretty heights of the surrounding hill tops.

Query propounded to and answered by the writer at the close of Friday afternoon's concert. Who are Fitchburg's finest? The Friday Morning Club.

GERTRUDE F. COWEN.



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CHICAGO, ILL., May 27, 1911.

The third May festival, under the auspices of the North Shore Music Festival Association, was a brilliant affair which brought to a conclusion the season of 1910-11, in many respects the most brilliant in Chicago. Society went en masse. Sheridan road from Chicago to Evanston was filled with vehicles of every description, automobiles, theater busses and victorias forming a long line difficult for the pedestrians to penetrate. These went either by the Northwestern elevated or by the Northwestern train, all of which were filled to capacity. Hundreds of musicians had journeyed to the festival from near and far remote towns. The Evanston streets were brilliantly lighted, strings of incandescent globes having been strung across the business thoroughfares and over Chicago avenue to the campus of the Northwestern University. The illumination was the work of the Evansville Commercial Association. The lights were purple, the university color, and gold, the color of the association. The Northwestern University Gymnasium is an ideal hall acoustically, which seats 4,000 people, and it may be roughly estimated that between 13,000 and 15,000 people attended the various concerts. The festival chorus consisted of 600 singers, and the children's chorus comprised 1,200 voices supported by the entire Thomas Orchestra of 90 men, Frederick Stock, conductor. The first concert took place Thursday evening, May 25, when Handel's "Judas Maccabæus" was given, with Mabel Sharp Herdlen, soprano; Reed Miller, tenor; Janet Spencer, contralto; Horatio Connell, bass, and the full chorus and orchestra under the direction of Dean Lutkin. Mrs. Herdlen, of Chicago, easily held her own among her illustrious colleagues, and won the admiration and enthusiasm of the audience through a fine reading of the difficult part. Her glorious voice, enunciation, experience as an oratorio singer and authoritative reading placed her in a class by herself. Janet Spencer displayed a voice full of charm, tenderness and pathos, admirably used, and her performance as a whole was superb. Horatio Connell made his first appearance this season in the "Windy City," and scored heavily. In

"Judas Maccabæus" he had many opportunities to display his voice. He made each opportunity count. Reed Miller, tenor, gave a most satisfactory account of himself, his singing being most delightful. The festival chorus of 650 singers showed that it has been admirably trained; it was all that could be desired, and the Thomas Orchestra, under the direction of Mr. Lutkin, played good accompaniments and behaved better than on previous occasions when playing under the same baton.

* * *

The second concert was given Friday evening, May 26. A fine array of artists, whose names are well known in the operatic field, furnished the enjoyment of the afternoon. Alma Gluck, soprano, and Louise Homer, the latter replacing Madame Galski, who had been engaged for the festival, but who, as was announced previously in THE MUSICAL COURIER, had to ask to be released on account of illness. The program began with Weber's overture, "Oberon," well played by the orchestra, under Frederick Stock. Madame Homer sang the aria "Che Faro Senza Euridice," from Gluck's "Orfeo." Alma Gluck, the charming soprano, sang beautifully the aria from "Louise," "Depuis le Jour." The first part of the program was concluded by the orchestra playing variations and finale from suite No. 3, Tchaikowsky. After the intermission Madame Homer sang "Er Ist's" and "Der Nussbaum," by Schumann, and Schubert's "Die Allmacht," which were orchestrated by Frederick Stock. Louise Homer seems to be an opera rather than a lieder singer. Those arias demand a better delivery than was accorded them by the contralto. The Liszt second rhapsody was given an effective rendition by the orchestra. Madame Gluck and Madame Homer sang the duet "Quis est Homo," from Rossini's "Stabat Mater" exceedingly well. The Stock "Festival March and Hymn to Liberty" was given an enthusiastic reading by the orchestra. The work has warmth, dignity, breadth and power. Mr. Stock was the bright star of the evening, and the audience applauded him roundly, not only at the conclusion of his own composition, but throughout the program. At the conclusion of the concert he was recalled several times to bow acknowledgment to the plaudits.

* * *

The third concert, called the "Young People's Matinee," was held Saturday afternoon. The music was most en-

joyable; the program opening with Berlioz's march, "Rakoczy," which was given a spirited reading. This was followed by the children's chorus, the boys singing Abt's "When Flow'rets Bud and Bloom," and the soldiers' chorus from "Faust," the girls afterward singing Mendelssohn's "Spring Song." To review the work of this children's chorus, comprising 1,200 voices, is indeed a pleasure to the writer. It was certainly a beautiful sight to behold these young boys and girls of the public schools attired in their best, beaming with happiness, and above all, singing well under the able baton of Mr. Lutkin. The soldiers' chorus from "Faust" brought the audience to its feet. Likewise the girls gave a splendid account of themselves in the "Spring Song." The fresh voices and clearness of tone were at all times in evidence and delighted every one. The Humperdinck suite from "Königskinder" prelude, Hellafest and Children's Dance afforded many the first opportunity to hear a part of the orchestral score of the new opera, which, at its New York premiere last winter was fully analyzed by THE MUSICAL COURIER. The Theodore Thomas Orchestra, under Frederick Stock, gave, by its performance, a good idea of the score. Madame Homer sang the aria "Nobil Donna e Tanto Onesta" from "Les Huguenots." Operatic arias are more in the domain of this contralto. The orchestra was heard in Glazounov's concert waltz No. 1, op. 47, and the first part of the program was brought to a close with Reed Miller singing "Celeste Aida." Mr. Miller is the possessor of a voice of great beauty, which he uses with fine understanding and artistry. After the intermission came Busch's cantata, "May," which was awarded the prize of \$100 offered by the Chicago North Shore Association for the best work composed for young people. The children interpreted this prize song splendidly. A group of songs by Sidney Homer, orchestrated by Mr. Stock, were well given by Louise Homer. The six children's songs were made up as follows: "Love Me, I Love You," "Boats Sail on the River," "In the Meadow, What in the Meadow," "The Dog Lies in His Kennel," "A Pocket Handkerchief to Hem" and "Minnie and Mattie and Fat Little May." Elgar's suite No. 2, "The Wand of Youth," "March," "Moths and Butterflies," "The Tame Bear," and "Wild Bears" greatly amused the children. Three patriotic songs, "Battle Hymn of the Republic," "America, the Beautiful," and "America," sung by the children's chorus with the audience standing, brought to a climax of enthusiasm the afternoon's enjoyment.

* * *

The fourth and last concert on Saturday night brought another large audience. The program was made up solely of Elgar's cantata, "Caractacus," with the full orchestra and chorus assisted by Alma Gluck, soprano; George Hamlin, tenor; Clarence Whitehill, bass, and Horatio Connell, bass. This cantata, the program stated, was first performed at the Leeds festival of 1899. It has been heard in America on several occasions. Alma Gluck had a triumph. She is one of the best sopranos ever heard at the Chicago North Shore festival. Clarence Whitehill and Horatio Connell each scored a big success. The chorus and orchestra under the able direction of Mr.

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Lutkin again distinguished themselves, though at times the orchestra hampered the singers through a limping accompaniment. This concert concluded the three music festivals given under the auspices of the Chicago North Shore Festival Association. Congratulations are in order for the conductors, singers, chorus and orchestra, for the Evanston Musical Club and its director, the Ravenswood Musical Club and director Arthur Dunham, the Ravenswood Men's Chorus and director John S. Fear's, the A Capella Choir and P. C. Lutkin, the choral class of the School of Music of the Northwestern University, the Children's Chorus from the grade schools of Evanston, Glencoe and Kenilworth, and the Children's Choir of the Congregational Church, of Winetka, trained by Cecilia Campbell, Elizabeth Nash, Harriet Brown Seymour, Louise Robinson and Elizabeth Brack, which, through the efficiency of their work, has placed Evanston among the foremost musical centers of America. Praise also is due the officers, members of the executive committee, trustees and guarantors, who achieved magnificent results. Carl D. Kinsey, the astute business manager, is also responsible for a large part of the welfare of the Chicago North Shore Festival Association and under his intelligent guidance this annual festival promises to attain wide renown.

At the first concert of the North Shore Festival Clarence Whitehill was to have taken the bass part, but on account of a sudden indisposition he was replaced at the last minute by Horatio Connell.

F. Wight Neumann and family sailed from New York last Wednesday on the steamer Hamburg for Naples on their annual trip abroad. During his stay in Rome Mr. Neumann will confer with a number of musical celebrities attracted there by the grand opera season, which has a gala aspect by reason of the exposition. Mr. Neumann will return to Chicago the middle of September, and will open his season with a piano recital by de Pachmann.

Georgia Korber has been elected president of the Sherwood School. Walter Keller has been elected director of the school.

RENE DEVRIES.

Mandelbrod Returning to Germany.

John Mandelbrod, who was the assisting pianist on the tour which Alexander Heinemann made during the past season in this country, sailed for Germany Thursday of last week on the steamer Kaiserin Auguste Victoria. Mr. Mandelbrod will go direct to Hanover where he will spend the summer.

Von Ende Music School Closing Concert.

The first annual closing concert of the Von Ende Music School, 58 West Ninetieth street, New York City, brought together an audience which filled Chamber Music Hall to the doors to hear a program consisting of piano, violin, vocal and string orchestra music. In the audience, May 1, were Rita Fornia, Amy Fay, Adele Lewing and the Witkes; also the Volpes, Richard Arnold and others, whose presence showed their interest. Following a dramatic performance by the violin choir (twenty violins, piano and organ) of the "Egmont" overture, Aida Dolinsky (Parsons pupil) played Liszt's "Campanella" especially well. Samuel Ollstein (Von Ende's pupil) came next with the Vieuxtemps concerto, showing fine progress. Mary E. Ellor (Adrienne Remenyi von Ende pupil) has a bright and true soprano voice; she sang Becker's "Springtide" very well indeed, with excellent violin obligato played by Miss Firestone. Maximilian Kotlarsky's (Antoinette Ward pupil) technic and warmth shone in Liszt's tenth rhapsodie. Carl Havlicek (Witek pupil) played Mendelssohn's violin concerto with abundant technic and much style. Otilie Schilling (Mme. von Ende pupil) sang Bemberg's "Jeanne d'Arc" aria with beautiful voice. J. Stanley Hooper (Parsons pupil) essayed Liszt's fantasia and fugue on B-A-C-H creditably. Harold Micklin, a bright lad, the youngest performer of the evening (von Ende pupil), played a de Beriot concerto with confidence and effect. Frieda Philo (Massell pupil) showed flexible coloratura voice in the polonaise from "Mignon." Maurice Reddermann (Parsons pupil) has fluent technic. The violin choir also played the overture to "Merry Wives" with much swing, and closed the concert with the "Jubel Overture," the audience rising to the closing strains of "My Country, 'Tis of Thee," and spontaneously breaking into a burst of applause. Edith Evans, a picture of repose and maidenly beauty, played altogether perfect accompaniments; one appreciative musician present remarked that "She is an accompanist after my own heart."

The concert was notable in the close interest and absorbed attention of the audience, still further augmented by an instructive, witty and telling address delivered by F. X. Arens, who urged the students to give devotion and appreciation to their master; to work constantly, and pointed to several of the von Ende pupils (notably violinist Kotlarsky, now studying abroad) as examples of what can be accomplished. Words of poetical content flowed from the lips of Dr. John Coar, of Adelphi College, and both speakers were heard with flattering attention, followed by appreciative applause.

Notwithstanding the lateness of the hour (it was 11:30 midnight) numbers of enthusiastic listeners went to Mr.

von Ende at the close with expression of warmest admiration of his work, and of sincere appreciation of the concert, which was in truth altogether admirably conducted in every detail. The great success following this first year of the Von Ende Music School is built on solid lines. Following is the list of names comprising the faculty:

Piano—Albert Ross Parsons, Antoinette Ward, Edith Conover, Edith Evans and Vita Witek. Cello—James Liebling. Violin—J. Frank Rice, David Talmage, Jr., William Small, Camille Firestone, Herwegh von Ende and Anton Witek. Voice—Jacob Massell and Adrienne Remenyi von Ende. Theory, Composition, Organ, Lectures—Harry Rowe Shelley, Edgar Stillman Kelley, J. Frank Rice and Amelia von Ende.

Kellerman Touring with Minneapolis Orchestra.

Marcus Kellerman, the bass-baritone, is one of the singers whose large repertory helps him to fill many and diverse roles. He sings arias and baritone arias with equal beauty and art. On the tour this spring with the Minneapolis Symphony Orchestra, Mr. Kellerman proved one of the favorite artists in every city. Some press opinions follow:

Marcus Kellerman's rendition of the prologue to "I Pagliacci" was another favorite number. It was the basso's first appearance and he signaled it by singing the famous aria with exquisite taste and excellent expression. He is possessed of a charming voice of unusual range and timbre and his work evidenced training of the best kind.—South Bend, Ind., News, April 29, 1911.

Marcus Kellerman, who had been heard the night before in a song recital, was greeted with applause the moment he stepped forward and at each succeeding performance. Kellerman is a favorite with the audience and last evening an opportunity was given to hear him in some of the heavier numbers. His "Wolfram's Farewell" and "Magic Fire Scene," from "Die Walkure," was enthusiastically received and his voice was heard perhaps to best advantage in this number.—Urbana Gazette, May 10, 1911.

Marcus Kellerman, bass, won the audience with his interpretation and rendering of Wagner's "Wolfram's Song to the Evening Star," a selection from the popular opera, "Tannhauser," which was sung in the afternoon.—Moline Evening Mail, May 13, 1911.

Marcus Kellerman, basso, who sang "Wolfram's Song to the Evening Star," was heard locally for the first time, and exhibited a voice of large and flexible proportions, together with strong dramatic powers. To the Wagner excerpt he was obliged to add an encore, which took the form of Schumann's "Two Grenadiers," sung with a marching lilt and a dramatic intensity uncommon enough to be surprising in the treatment of this song, and, if elemental in its conception, was, at least, picturesque and human.—Moline Dispatch, May 13, 1911.

German Conservatory Concert.

Marta Nieh's and William Ebann's compositions formed the unusual program in the course given at College Hall by the New York German Conservatory of Music, May 26. By spelling the name N-i-e-h backward one observes it makes Hein, and Mrs. Hein is the wife of Carl Hein, who, with August Fraemcke, directs both the German Conservatory and the College of Music. Mrs. Hein certainly has fluent composition gift, with flow of melody and interesting harmony. Of her works there were performed a nocturne in E flat for violin and piano; two songs for soprano, "Sehnsucht" and "Die Verfallene Muhle" (of which she is also author of the poems); an impromptu for piano solo, and "Melodie" and "Spring Song" for violin and piano. There was lovely cantilena in the nocturne, with a bass figure accompaniment, beautifully played by Fraemcke and Trinka. The songs, too, showed understanding of the voice, and held the interest of all. They were sung with broad conception and style by Kathrina Figue. The Ebann compositions for cello consisted of the variations in A minor, a work of dignified dimensions; an effective little berceuse and a taking gavotte in D, both pieces followed by an outburst of applause. A "Meditation" for cellos closed the list of Ebann works. Beside those mentioned the following were also engaged in the music of the evening: G. Kritzer, Bernhard Diamant, Hortense Damm, Rebecca Stanger and Carl Bruchhausen.

The commencement concerts of the German Conservatory and the College of Music take place at Carnegie Lyceum on the evenings of June 20 and June 15 respectively.

Heinemann to Teach in California.

Alexander Heinemann, the German baritone, has completed his recital tour of the United States and is to extend his stay in this country until July 15. On request of singers and vocal students on the Pacific Coast, Mr. Heinemann will conduct a school for six weeks in that city. Singers will "coach" with him and he will instruct students in the art of which he himself is so remarkable an exponent. Mr. Heinemann is to return to America next season for another tour under the direction of R. E. Johnston.

"You never learned to sing or play the violin?"

"No," replied Mr. Growcher. "What's the use of going to all that trouble? Whenever I feel that the neighborhood is too quiet I get out the lawn mower."—Washington Star.

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HEMENWAY CHAMBERS,
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BOSTON, Mass., May 26, 1911.

A strong, rich, full-throated voice, capable of infinite gradation and rippling with the caressing cadences that soothe and rouse in turn—a personality exhaling the subtle exotic charm of the Orient, and the picture of Katherine Dupont in her fantastically veiled drapery of the East, was complete. The occasion was a reading by Miss Dupont, for a few friends and connoisseurs of Lawrence Hope's poems on the evening of May 23, at the cosy Pierce Building studio of Katherine Lincoln, to the richly variegated pianistic background supplied by Isabel Hauser, the well known New York pianist. In order to create a success every joint effort of any order must dovetail so finely that both workers must needs represent the ebb and flow of every thought in absolute and complete unison. Miss Hauser is first of all a fine soloist and splendid musician, so that for a pianist of her attainments to cooperate in such a work, bespeaks its success at the outset. It was no easy task therefore to select those musical bits at random from her large repertory to fit the varying moods of Lawrence Hope's poems in addition to holding the interest of the audience during the interludes between the poems when Miss Dupont was resting. This Miss Hauser was able to do in such a charming unobtrusive manner that one felt the self abnegation of the great artist forgetting all in the two fold endeavor of the moment. As for Miss Dupont she has brought something so unique, novel and thoroughly worth while to the entertainment field of this country, that the success of this venture for both artists under the management of Mrs. Paul Sutorius of New York is absolutely an assured fact.

After the departure of the admiring friends at the conclusion of the Dupont-Hauser entertainment, the few choice spirits remaining gathered in the studio of Mrs. Tippet on the floor below and enjoyed to the full the al fresco luncheon together with the talk on all imaginable topics which followed.

The successful results of Madame de Berg-Lofgren's training was never more clearly evidenced than in the work of Eula Granberry, one of her Western pupils hailing from Kansas. Possessing a soprano of unusual clarity, sweetness and flexibility, Miss Granberry is fast achieving a widespread reputation and being called upon for private musicales as well as in recital and church work. In one of her recent appearances at a private musicale in the home of Dr. Wm. F. Boos, Jamaica Plain, May 17, Miss Granberry scored such a pronounced success that she was at once re-engaged for next season,

and many similar offers made to her from others in the large audience; so captivated were all with this promising young singer's art and personality.

A violin recital held in Jordan Hall on the afternoon of May 20 filled the auditorium to the doors with a sympathetic gathering composed primarily of the fathers, mothers and friends of the 160 pupils assembled for the annual solo and ensemble recital held under the able guidance of Eugene Gruenberg of the violin faculty of the New England Conservatory. The pupils taking part in this unique event included members from the entire violin choir of the Conservatory and the success they achieved was well attested by the enthusiasm of the audience, as well as by the hearty congratulations with which Mr. Gruenberg was literally overwhelmed at the close of the concert.

Madame Gardner-Bartlett will close her vocal studio at 257 West Eighty-sixth street, New York, June 1, when she leaves for Boston. En route to this city, Madame Bartlett will stop over in Springfield to review her class there. The Springfield pupils of this remarkable teacher never lose an opportunity to get the benefit of her advice. Some of the Bartlett teachers and singers in Springfield will continue their work with Madame Bartlett in Boston during the month of June. Her studio in this city is No. 509 Pierce Building. Two of Madame Bartlett's pupils are at present members of the Boston Opera Company, and other pupils are filling engagements in concert and choirs and many more are engaged as successful teachers. Madame Bartlett will spend the months of July and August at her restful farm in Waterloo, New Hampshire. October 1, she returns to New York for the re-opening of her studio, which has become an international rendezvous for celebrities in the artistic and social worlds.

An additional item of interest in connection with the music tour to be conducted under the management of the Bureau of University Travel comes in the form of a cordial invitation from Dom Andre Mocquereau to visit the monastery of the Benedictines in the Isle of Wight. This together with the fine performances of famous operettas given at the Kunstlertheater in Munich, which gives those so inclined still more opportunity for hearing the best in every phase of musical expression, while there, rounds out an itinerary that has not its peer anywhere for real all around educational value.

A recital of extreme musical worth and unusual interest because of its participants was given at the Tuileries on the afternoon of May 22 when Mrs. George Greene,

mezzo-contralto; Ruth Greene, soprano, and Esther Greene, pianist, (mother and daughters), rendered a varied program before a thoroughly appreciative audience.

"Legends of the Yosemite," by H. J. Stewart and Allan Dunn, will certainly have its fitting presentment when sung by Alice O'Day the charming contralto who has been selected to sing these compositions at the concert of the monster pilgrimage party of 500 members and friends from the Young Men's Institute to the Yosemite Valley. With the country from which the composer and his collaborator first gained their inspiration as scenic background, the composition will have added to it a sympathetic interest that ought to go far toward making it as widely known as its intrinsic worth merits.

A property gift of great philanthropic value has just been received by the Boston Music School Settlement at the North End, from Pauline Agassiz Shaw. This consists of the building at the corner of Cooper and Salem streets, adjoining the Civic Service House and is to be used for artistic purposes solely, and embellished still further with a roof garden, on which open air concerts for the neighborhood children are to be given.

The close of a most successful teaching and concert season finds Richard Platt just returned from two festival appearances in Tiffin, and Oxford, Ohio (where his recital programs won much favor), zestfully planning his next season's work. In the interim, however, he will leave July 1 for a three months' sojourn in Europe, resuming his active teaching on his return in the fall—an activity that promises to be varied with many solo and ensemble appearances in Boston and farther afield.

John A. O'Shea, the well known Boston organist, pianist and composer, gave a recital of original compositions at Steinert Hall on May 23. Assisting Mr. O'Shea were Olive Whitely Hilton, violinist and soprano; Nora Burns, contralto; Anna Howe Huntington, cellist; Michael J. Dwyer, tenor, and William H. O'Brien, bass. The large audience was most enthusiastic and evidenced its approval by repeated demands for encores.

The music departments of Harvard, Tufts, Boston University, Wellesley and Radcliffe College as well as the Salem and Framingham State normal schools were well represented at the demonstration, on May 24 at Jacob Sleeper Hall, of a new sight singing method formulated by Samuel W. Cole, of the New England Conservatory faculty, which is based on the method now used in nearly all the great universities and conservatories of Europe.

At the orchestral "Pop" concert in Symphony Hall on Friday evening, May 25, Jacques Hoffman, concert master of the orchestra, played a violin solo "Chanson d'Amour" by Louis Victor Saar, of Cincinnati, which won an instantaneous success. Mr. Saar has charge of the department of harmony and composition at the College of Music of Cincinnati and already has taken several prizes for his compositions.

GERTRUDE F. COWEN.

Cottlow to Play New Works.

Augusta Cottlow, the pianist, promises several new works when she appears in recital in New York next season. She will include in her programs many of the compositions that have helped her to fame in Europe, including those of Brahms, Bach, MacDowell, Liszt and Tchaikowsky. During her English tour just beginning, Miss Cottlow will fill more engagements than ever before in that country.

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MUSIC IN PROVIDENCE.

PROVIDENCE, R. I., May 14, 1911.

Alexander McCabe, for the past five years organist of SS. Peter and Paul's Roman Catholic Cathedral, died suddenly at his home in this city on April 22, following an illness of about six weeks. Mr. McCabe was a thorough musician and active along musical lines for many years. He was a pupil of George E. Whiting and A. A. Stanley, and was a busy teacher. This marks the second death among prominent local professional musicians within a month.

The last of the spring series of musicales at the Moses Brown School was given recently by several local musicians. The program was as follows: Trio in B flat for clarinet, violoncello and piano, op. 11 (Beethoven); piano impromptu, A flat major (Chopin); cello; Canzone Amorosa (Nevin); Harlequinade (Squire); "To a Wild Rose," "From an Indian Lodge" (MacDowell); Marche Grotesque (Sinding); trio in G minor for flute, cello and piano, op. 63 (von Weber). Anne Gilbreth Cross is the director of these musicales and the artists taking part were Mary Sweet Winsor (piano); Roswell H. Fairman, conductor of the Providence Symphony Orchestra (flute); Sidney M. Byrne (clarinet), and Leonard Smith (cello). The trios, which were performed here for the first time, were presented in a masterly manner, and received most cordially, Mr. Fairman playing his solo with fine style. Mrs. Cross, well known to Providence audiences, contributed her usual brilliant portion to the evening's entertainment.

The 130th pupils' recital of the Hans Schneider Piano School occurred on May 3, in Recital Hall, fifteen undergraduates taking part. Evelyn Charlotte Coffin will be heard in piano recital May 25, Olive Murray Couley, on May 31; Mary Vincent Sullivan, on June 7, and Mildred Blue, on June 14. The beginners and elementary classes will be heard on June 9, and the advanced students on June 15, while the closing recital and graduation exercises will be held on June 22.

Society folk in the form of The Players, a strictly amateur organization, have had a merry time for the last few weeks and all for the cause of charity. At different intervals during the season The Players have presented "The Merchant of Venice" and several dramatic novelties in the Thalma Theater. The brilliant climax of the season, however, took the form of four performances of "The Geisha." So successful were the performances that Colonel Wendelschafer immediately engaged the organization for two nights at the Providence Opera House to be managed and subjected to the same rates as if it were a professional company. A neat sum was realized from the performances which goes to the Rhode Island Association for the Suppression of Tuberculosis. Paul B. Howland, who played superbly the part of the proprietor of the tea-house, is a Brown University man and on Wednesday night a greater part of the University students were on hand, including the baseball team and coaches, to greet their college mate. Both performances went off as smoothly as if given by professionals. Mrs. Albert Miller, who sang the part of O Mimosa San was "chic, charming and capricious as the captivating Japanese songstress and she filled the role in a manner which made her irresistible to the audience." Helen Capron, a young promising soprano, who relieved Mrs. Miller on Wednesday night, was full of life and gayety and her songs floated out upon the air as purely and lightly as if sung by a prima donna. Paul Howland is a fine comedian and his portrayal of the Chinaman Wun Hi was splendid. F. S. Stranahan as the Marquis Imari, was entirely satisfactory. The regular opera house orchestra augmented by members of the organization was under the able direction of Lucy F. Miller, who also trained the cast for the musical numbers. Primrose Colt as Captain Stanley did excellent work, commanding her forces in several pretty and unique drills. Following was the cast: O Mimosa San, Mrs. Albert Miller; Juliette Diamont, Ruth Bucklin; Nami, Sarah Minchin; geisha girls—O Kiku San, Marguerite Cross; O Hana San, Kathleen MacLeod; O Kinkoto San, Beatrice Colt; Komuraski San, Louise Dempster; Lady Constance Wynne, Mrs. Daniel Webster; guests of Lady Constance—Marie Worthington, Marguerite Macomber; Ethel Hurst, Mrs. Harold J. Gross; Mabel Grant, Helen Wheelwright; Molly Seamore, Katharine Dunham; officers of the H. M. S. Turtle—Lieut. Reginald Fairfax, Royal C. Leith; Lieut. Harold Montgomery, Stuart Campbell; Lieut. Dick Cunningham, E. R. Dane; Lieut. Arthur Cuddey, R. S. Holding; Lieut. George Grimston, Donald Babcock; Midshipman Tommy Stanley, Primrose Colt; Capt. Katana, Abbott C. Phillips; Takamini, Charles C. Remington; Wun Hi, Paul B. Howland; Marquis Imari, F. S. Stranahan; a coolie, H. P. Babcock; the Middy chorus—Primrose Colt, leader, and Rose P. Grosvenor, Virginia Shepley, Dorothy Dempster, Mary Hazard, Helen Osthy, Helen Blumer, Ruth Woodward, Molly Wheelwright; French dance, by Maus Wheelwright and Ruth Bucklin; chorus: Japanese women—Miss Wheelwright, Mrs. Phillips, Mrs. Otis, Miss Tholl, Miss Russell,

Mrs. Fletcher, Miss Webster, Miss Brooks, Miss Grant, Miss Chace, Miss Tillinghast, Mrs. Wooden; Japanese men—Messrs. Jack Miller, Cady, Langdon, Maxson, Orr, Appleton, Denison, M. Wilson, Weeden, Miller, Seidel, Chace. During intermission lemonade and pinks were distributed for sale by the following, daintily attired as nurses, in keeping with the significance of the benefit performance: Mrs. E. D. Wilson, Bertha E. Chapman, Julia Chapman, Carmen Balcom, Bertha English, Ann Schroder, Helen Heppenstall, Marguerite Watson and Bertha Siegel.

Howard White, a Providence man and member of the Boston Opera Company, gave a song and cello recital recently before a large audience of old friends and musicians. He was accompanied by Gene Ware.

The annual spring concert by the pupils of the Music School, Anne Gilbreth Cross, director, was given in the Churchill House last week before an audience of interested friends of the school. Those taking part were Olive Stafford, Marion Tillinghast, Mary Baker, Helen Schanck, Elizabeth Vaughn, Dorothy Seymour, Philip Rhodes Arnold, Rachel Hunt, Marion Mason, Dorothy Allen, Annie Phillips, Mary Winsor and Mary Ellis, head of the violin department, and Leonard Smith, head of the cello department. The scholarship was awarded in competition on May 6 to Rachel Hunt.

Of the many song recitals this month those to be mentioned for their merits were those of Edith Glines (soprano), Alice Louise Ward and Claudia Rea Fournier (contraltos). The programs of all three recitals were selected from choice material rarely heard here, and needless to say were duly appreciated. All three singers are pupils of Harriet Eudora Barrows, and displayed voices to the best advantage, showing the careful and conscientious training of their teacher.

The Providence Symphony Orchestra is progressing nicely. The idea of giving a concert this spring has been abandoned owing to lack of time, but the orchestra will enter early upon next season with a concert in the latter part of October, and two or more following later. The Musicians' Protective Union has taken down every barrier and not only consented but urged its men, who have been chosen to play in the symphony orchestra, throwing aside, for the time being, all rules and regulations pertaining to such members. This is a step for the cause of education and ethical civic advancement that seems worthy of mention. The president of the Union, Thomas A. Gamble, is one of the board of directors of the Symphony, and it is probably due to his kindness that the change has been made. At this writing the orchestra numbers fifty-eight men as follows: (violins) Albert T. Foster, concertmaster; Pavel L. Bytovetzsky, Albert M. Steinert, Everard Appleton, president; Arthur Fox, Robert Gray, Horace Carpen-

ter, Carl Carlson, William J. Fancher, William Houghton, J. H. Bronson, E. P. Kearns, Oscar Olsen, George S. Wallace, William Fairman, Donald Hosmer, H. J. Weigert, J. F. Miller, C. E. Culverwell, P. A. Kearns, Alexander Gray, A. Axelrod, E. Knowles; (violins) William Gray, Henry Schulze, E. Ney, Thomas Gamble, Charles Dickerson, J. Dailey; (cellos) J. Gray, J. E. Furlong, Joseph Bowering, Dr. L. W. Chapman; (basses) William Duff, Joseph Nichols, C. Linsey, William McCabe; (flutes) George W. Haynes, Edmund Roberts; (oboes) Henry Defeo, Horace Peck; (bassoons) E. A. Scott, Earl Leavitt; (clarinets) Joseph LeMaire, Sydney M. Byrne; (horns) Jesse Linton, P. A. Herkis, C. A. Hawes, Samuel Bancroft; (trombones) Henri J. Langerine, Ernest L. House, Frank Jarvis; (trumpets) Ira Holland, Thomas Padley, Frederick Hudson, James Smith; (tympani and drums) E. J. Kirwan, E. P. Primeau.

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"His directions for deep breathing are, perhaps, the most lucid and valuable ever printed. They are important not only to students of singing who have to become professional breathers, but to all who wish to enjoy perfect health."—Henry T. Finck, in The Nation of February 23d.

"This concise, easily understood, and yet complete little book is one of the best works on the subject that has ever come to our attention."

"We give this little volume this special commendation because the strident and unpleasant use of the voice in conversation and in public speaking is one of the besetting sins of American life."—The Outlook, April 15.

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BROOKLYN, May 29, 1911.

When the late Heinrich Conried induced Aurelia Jäger to leave Vienna and come to America to assist him found the Metropolitan Opera School, American students of singing ambitious to be heard in opera realized that here was an opportunity to study "everything" in their own country. This opportunity existed before, but Mr. Conried's plan with Madame Jäger's assistance made the opportunity seem within easy reach of singers and students of singing. When Mr. Conried passed away, the Master School of Music in Brooklyn, which already had Madame Jäger for two days a week, immediately arranged to have her for more days. Under Madame Jäger's direction, the Master School in Brooklyn (at 96 Clinton street) has attracted wide notice as a school of lyric art in all of its branches. Besides voice training, the branches include



AURELIA JÄGER.

French, German and Italian, musical history, sight reading, diction, fencing, musical theory, in a word all that constitutes a thorough education for singers and those preparing themselves for the work of teaching. At the Master School of Music no pupils are accepted unless they have the foundation of a liberal education. This plan now carried out for seven seasons has produced wonderful results. Friday evening of last week the Master School (vocal department) closed its seventh season with a concert at Historical Hall, corner of Clinton and Pierrepont streets, on Brooklyn Heights. As the program stated the concert was under the direction of Madame Jäger and Edward Falck, Mr. Falck playing the piano accompaniments for the singers. A number of those who united in the program are already in the professional ranks, but the other students allowed to appear made equally good showing. Artistically, it was the best program given by Master School students. A chorus made up of advanced pupils appeared with the soloists in the Denza song and "The Blue Danube." The order of the program follows:

Over the Hills	Denza
Chorus	
Ashes of Roses	Woodman
A Maid Sings Light	MacDowell
Louise Gale	
Duet	Verdi
Misses Linnell and Goldsberry	
Der Mond	Mendelssohn
Das Veilchen	Mozart
Will o' the Wisp	Spross
Enid Morse Pierce	
O, Mistress Mine	Queen Elizabeth's Virginal Book
Come Unto These Yellow Sands	Purcell
Where the Bee Sucks	Arne
Pauline Hathaway	

Air from Aida	Verdi
Frances Linnell	
Duet from Freischütz	Weber
Misses Kenney and Pierce	
Ach Lieb ich muss nun Scheiden	Strauss
The Year's at the Spring	Beach
Belle Sheridan	
An die Leyer	Schubert
Lied	Dvorák
Edna Goldsberry	
Duet Abschied der Vogel	Hildach
Misses Dunning and Hathaway	
Arpège	Delafosse
Toujours les Baisers	Massenet
Mabel Dunning	
Lorelei	Liszt
Ständchen	Brahms
Come Sweet Morning	A. L.
Marie Kenney	
The Blue Danube	Strauss
Chorus	

To attempt to criticise individually each singer of the night would require more space than can be allotted, but this does not prevent the summing up of the work in its entirety. All that is exacted from the best singers of the day was exhibited by most of the students participating in the concert last week. Beautiful pure tone quality, refined style and clear enunciation of the languages, particularly those who sang German Lieder and English songs were in evidence. One reason why the students at this concert deputed themselves with the poise of professionals is because every week during the season they are called upon to sing for each other. This training accustoms the students to sing before others without suffering fright or revealing unpleasant self-consciousness. By their delightful, well-bred manner as well as for their musical singing, these students won golden opinions for themselves and for their teachers at the Master School. After the concert Madame Jäger and Mr. Falck were congratulated and congratulations were also showered upon Mrs. William S. Packer, the founder of the school and one of its very zealous and intelligent directors.

Cunningham a Great Elijah.

That Claude Cunningham is one of the foremost interpreters of the role of Elijah is believed by all who have heard him, and many more became of that opinion when they heard his superb rendition of the part at the recent May festival at Springfield, Mass. Mr. Regal, critic of the Springfield Republican, said:

It may be said without reservation that Mr. Cunningham gave the most artistic and satisfactory interpretation of the part of Elijah that has been heard at the festival. His voice is of beautiful quality and ample power, and his style is vital and distinguished.

The critic of the Springfield Union was equally enthusiastic. His expression follows:

Mr. Cunningham would have inspired even the veriest dullard in music and the other soloists, for the most part, were responsive to the fire and spirit with which he sang.

Mr. Cunningham displayed a remarkable versatility of voice and temperament. He was reverential, he was inspired and he was full of dramatic fire. With perfect enunciation and perfect phrasing there was nothing omitted which should contribute to a thorough understanding of his impersonation, if so it may be called. It would not be far wrong to do so. The songs of defiance were sung with a dramatic verve that stirred the audience to tumultuous applause, beginning before he hardly had finished his aria. The beautiful tone qualities of his voice were best exemplified in the air, "It Is Enough." The recitative, "though stricken," was sung with a dignity and reverential spirit that deeply affected the audience.

Powell to Play New Violin Concerto.

The old saying that one must go far from home to learn the news has been once more exemplified. The following communication to Maud Powell from Arthur Abell of Berlin will interest the whole musical world, particularly those who play the violin:

BERLIN, May 15, 1911.

DEAR MISS POWELL:—You probably don't know yet that you are to be the first one to play the new Bruch concerto not only in America but in the whole world. It is a fact. Hess, Thomson and Zimbalist all intended to play it in public ere this, but for various reasons none of them did so. Hence, yours will be the first public performance anywhere. Bruch read your letter to me, from which I learn that you received my letter. My wife joins me in sending best regards. You remember her—Adeline Partello, whose father has that wonderful collection of violins. Please write me about the premiere of the concerto.

Yours sincerely,

(Signed) ARTHUR M. ABELL.

Guarini Pupil Engaged for Opera.

Michele Guarini, of the European School of Music, before sailing for Europe last week, stated that his pupil, Louis d'Angela, baritone, had been engaged by Henry W. Savage to sing in the English production of "The Girl of the Golden West" next season.

It surely cannot be that the manager who is to produce Strauss's new opera, "Der Rosenkavalier," in London intends to bring it to New York before the end of September. He might as well bring a shipload of Panama hats in January and try to sell them off pushcarts on the snowy sidewalks.

Music Festival in Potsdam, N. Y.

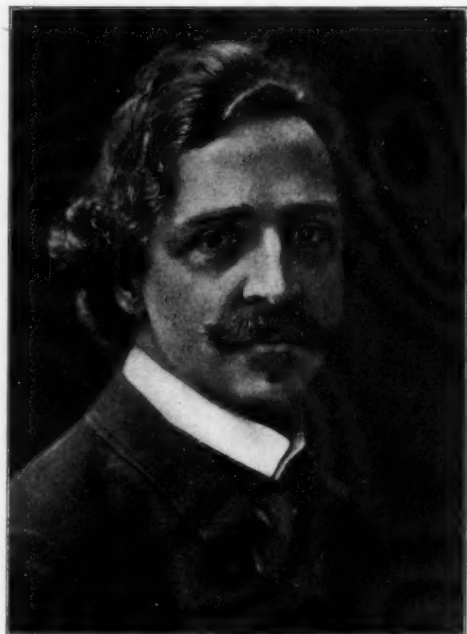
POTSDAM, N. Y., May 25, 1911.

The annual music festival given by the Normal School of Potsdam, was held at the school May 15 and 16. The forces uniting in the presentation of the music included a fine chorus, a string quartet, orchestra and four soloists—Mae Jennings, mezzo contralto; Thornton D. Urquhart, tenor; Lucien de Vannoz, baritone, and Earnest Hawthorne, pianist. R. Tunncliffe was musical conductor and Chloe Stearns, leader of the orchestra. Ethel Kline and Katherine Gardiner were the assisting accompanists. The music for the first night consisted of a Brahms trio, a Verdi aria sung by the baritone, a Saint-Saëns aria sung by the mezzo, a Puccini aria sung by the tenor, and three song groups from the works of Mrs. Beach, Cadman, Chadwick, Landon Ronald, Bruno Huhn and Schubert. Mr. Hawthorne played numbers by Chopin and Leschetizky. A string quartet played a Beethoven romance and the first concert closed with a duet, "Passage Birds' Farewell," sung by the mezzo and tenor.

The second concert again included arias from operas, and a violin duet by De Beriot. The string quartet played Tchaikovsky's familiar andante cantabile, op. 11. The feature of the second concert, however, was the performance of Gade's "The Crusaders," in which excellent singing was done by the chorus.

Burmeister for Liszt Concerts.

Richard Burmeister, belonging with Rosenthal, Friedheim and Ansorge among the few Liszt pupils still playing in public, has been engaged to assist at a great number of Liszt festivals and concerts which will take place next



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season in many cities of Germany and Austria-Hungary in celebration of the one hundredth anniversary of Liszt's birthday.

A Carbone Pupil in Rochester.

Marie Dax Parmlee, recently engaged as soprano soloist by the First Baptist Church of Rochester, N. Y., is a pupil of Signor A. Carbone of New York. Previously, Mrs. Parmlee filled positions with choirs in Montclair, N. J., and in New York City. Mrs. Parmlee was chosen by the Rochester church after the music committee had heard scores of sopranos. More than a hundred applied, as is usual in the case when a leading church wants a singer. Her success has delighted her master in New York. Her voice is beautiful and its placement has won universal commendation. In two letters to Signor Carbone, Mrs. Parmlee gratefully pays tribute to his teaching. Extracts from her letters, read:

ROCHESTER, N. Y., April 27, 1911.

Every one has spoken in such high praise of my voice and especially of my method that I thought it might give you pleasure to know of it. They inquired who my teacher was, and when I told them they said you ought to be very proud of your work with me, and that you were undoubtedly a great teacher if my voice and method were your work. I am pleased, of course, and hope you are, too.

ROCHESTER, N. Y., May 9, 1911.

They say there is no other soprano in the city with so beautiful quality of voice as mine.

Mrs. Merritt Cochran Going Abroad.

Alice Merritt Cochran, the concert soprano, will sail for Europe July 1. The singer will return to America early in September. She has many concerts closed for next season.

W. Dalton-Baker's Engagements.

W. Dalton Baker has been singularly honored by the Royal Choral Society of London, which has engaged him to sing "Elijah" next fall for the sixth time at Albert Hall, this brilliant record being surpassed only by the great Sir Charles Henry. When it became known in London that Dalton-Baker would return to England, engagements came in from all sides, and he has arranged with his American manager to spend the whole of the fall and mid-winter in England, returning to America about February 1, many bookings already having been made for next year's spring festivals.

Before his departure from this country, it is a fitting tribute to his art to publish some of the American notices he has received, as well as a few from English papers:

W. Dalton-Baker, of whom we have heard much concerning his conscientious and steady advancement from boy soprano in London to famous oratorio singer, made his decided hit last evening in "It Is Enough," from "Elijah." The baritone executed this splen-



W. DALTON-BAKER.

did number with great fire and fervor. The first group of old English songs gave the lights and shades—principally the lights—of concert singing. "Tarry Trousers" and "O, No, John," with their quaint humor, brought laughter as well as applause. . . . In the second group of German songs the English baritone pleased not only with his singing, but with his excellent pronunciation of the Teutonic tongue.—Rocky Mountain News, Denver, Col., February 24, 1911.

It is doubtful if a finer artist was ever brought to Toledo than W. Dalton-Baker, one of England's greatest oratorio and concert singers. At home he is regarded as one of the very greatest of baritones and this country has received him with open arms.—Blade, Toledo, Ohio, March 25, 1911.

The music allotted to the English baritone, Dalton-Baker, will thoroughly establish him in the affections of our musical public. He has satisfied all who have thus far heard him, not only with his vocal endowment, but also his thorough musicianship.—Cincinnati Enquirer.

The evidence that the managers of the festival reached far and well to engage talent best suited for the numbers on the program lies in the fact that they prevailed on Dalton-Baker, the noted English basso, to cross the ocean from London solely and alone to sing in Cincinnati. His triumph in "The Seasons" last night was vindication of the judgment of the managers.—Cincinnati Tribune.

Dalton-Baker, the eminent English baritone, who was brought to this country for this festival, was another star, and by the lovely quality of his voice and the ease and grace of his singing and his pure oratorio style, won a veritable triumph with the festival audiences, and his success proved the wisdom of the festival committee in engaging him for the occasion.—Dayton Journal.

His voice is a baritone of wide range and rich coloring and he sings with the artistic finish of the born and trained singer. His reception amounted to little less than an ovation. No singer has ever been accorded a more cordial and enthusiastic reception on the concert stage in this city, and Mr. Baker's work deserved the recognition given it.—Memphis, Tenn., Commercial-Appeal, January 14, 1910.

In choosing Dalton-Baker as the soloist, the committee acted wisely. He met the occasion well and aroused the audience to a high pitch of enthusiasm in several of his numbers. His is a baritone of good quality and range, which he uses to excellent advantage. There is a sympathy of tone and an intelligence of interpretation that carries his songs to the hearts of his listeners. He has learned what most singers fail to learn—articulation, and much of the pleasure of hearing him is due to this virtue. His voice is one that pleases and shows its owner to be an artist who appreciates his capabilities and does not try to go beyond them.—Memphis, Tenn., Scimitar, January 14, 1910.

Mr. Dalton-Baker's baritone is a perfect instrument, under complete command. This was most agreeably apparent throughout a

program whose variety of selection called for about all the resources of the singer's mastery of his art. It was a liberal education in the vocal art—this series of object lessons, illustrating by its interpretative versatility and what it can do with human emotions when at its best.—Stamford, Conn., Advocate, January 18, 1910.

The performance of "Elijah" was of high quality, and Mr. Dalton-Baker once more showed that he need not fear comparison with the great Elijahs of the past. No singer is more competent than Mr. Baker to give us the fiery intensity which is the leading note of the character, musically speaking. . . . The splendid impression he made at the last two meetings of the three choirs, and at the Albert Hall, was more than confirmed on Thursday night when his singing was characterized by a reverence and dignity worthy of very high praise indeed. . . . Mr. Dalton-Baker's fine voice gave us some most impressive moments.—London Times.

Out of the ordeal he emerged, it may be said, with flying colors. This baritone's voice is of a peculiar, agreeable quality, more especially in its middle register, whose sweetness and strength there is no denying. His generally fine delivery of "Elijah's" music, and the purely legitimate means by which he secured his effects. Delivered the Prophet's music with fine emphasis and great clearness of enunciation. His interpretation of the part of the Prophet is assuredly developing dramatically, good enough though it has always been. . . .—London Daily Telegraph.

Mr. Dalton-Baker bore himself throughout the scheme with intelligence and real earnestness, marking well the contrast between the passages in which the Prophet allows his righteous indignation to shine forth, and those portions where he delivers himself of prayerful supplication. His enunciation was beautifully clear, and he never resorted to the undue forcing of his very mellow voice. . . .—London Standard.

Mr. Dalton-Baker is one of the best interpreters of the music of the Prophet the present age has produced. His reading of the music of "Elijah" has always been noted for its temperamental character—by its added dramatic fire marked an advance on his previous readings. The inspiration of Mr. Dalton-Baker's reading which makes it one of the most notable of recent times.—London Morning Post.

Mr. Dalton-Baker sang the exacting music of "Elijah" with great religious fervor, and has gained a worthy place among the few famous bass vocalists who have essayed the role of the Prophet. His efforts were greeted with tumultuous applause.—St. James Gazette, London.

Mr. Dalton-Baker is likely to enjoy a very distinguished career. He has a fine resonant voice, which he uses well, and he is, moreover, a most intelligent and interesting singer. His conception of the part was thoroughly good and from first to last he had his audience with him. . . . The chief honors must certainly go to Mr. Dalton-Baker, who acquitted himself admirably. His delivery of the dramatic music was especially fine. . . .—London Globe.

His singing was fully worthy of the encomiums passed upon it by the audience.—London Tribune.

The singing of Mr. Dalton-Baker was perfect art.—London World.

Without ceasing for a moment to give the ladies the honor due to them one can say that the success of the evening was attained by Mr. Dalton-Baker, who sang the part of "Elijah." He was by turns dignified, sarcastic, sorrowful and depressed, and gloriously confident, just as the part demanded, and all his effects were obtained by legitimate means. His rendering of "Is Not His Word Like a Fire?" will be something to remember.—London Sunday Sun.

His voice, always of great beauty, is growing in breadth and carrying power. He declaims very well, too. His denunciation of Ahab in the second part was a model of incisive diction coupled with sonorous tone, and he lashed himself into a fine frenzy, yet always under control, in the taunting of the priests of Baal. Mr. Baker's performance was dignified and strong, there were evidences of dramatic perception, and while vocally, it was deeply beautiful, it was histrionically suggestive; in all respects quite the best I have heard.—The Queen, London.

Mr. Dalton-Baker showed himself to be an artist marked out for the highest place in the profession.—London Globe.

Tschaikowsky's Don Juan's serenade was sung with the temperament and beauty of voice the song demands.—Birmingham Daily Post.

Mr. Dalton-Baker has often sung in Birmingham, notably in the production of "Omar Khayyam" at the last festival, when his work gave the composer utmost satisfaction.—Birmingham Daily Mail.

Mr. Dalton-Baker was the success of the concert.—Manchester Guardian.

The keenest satisfaction was derived from the artistic and finished vocalism of Mr. Dalton-Baker.—Liverpool Post.

No greater compliment can be paid to him than to say that his singing was a distinct feature of the evening.—Liverpool Courier.

A highly artistic baritone, strong, yet sympathetic, whose singing gives unmitigated pleasure.—Yorkshire Post, Leeds.

Made a big hit as the baritone, and was freely called upon for more.—Leeds Mercury.

Quite a hit was made by Mr. Dalton-Baker in Don Juan's serenade.—Sunderland Echo.

Showed himself the possessor of a powerful baritone voice, of an agreeable quality.—Edinburgh Scotsman.

He is a thoroughly finished artist, and the possessor of a remarkably fine baritone voice.—Aberdeen Free Press.

Uses a fine baritone voice most artistically.—Glasgow Herald.

Mr. Dalton-Baker is a baritone with a reputation already made. He sings in a manly and straightforward fashion, and never misses

an opportunity to emphasize the points in his songs.—Aberdeen Journal.

"Don Juan's Serenade" was among the finest solos given by Mr. Dalton-Baker. The combination of swashbuckling and tender sentiment was admirably suggested.—Newcastle North Mail.

In both songs the baritone hugely pleased his hearers.—Newcastle Chronicle.

Employed a fine voice with capital effect.—Bradford Observer.

Ovide Musin's Many Pupils.

A number of exceptionally talented violinists, natives of this country, are studying with Ovide Musin at his studio, 49-51 West Seventy-sixth street, New York City. On account of the virtuoso being permanently located in New York, these students are perfecting themselves under Musin, instead of going to Europe, and as soon as they are thoroughly prepared in concert repertory, the letters of introduction which they will receive from him to parties in Europe will obtain for these young artists a hearing on the other side, as certain Musin pupils are always in demand.

Among his American artist-pupils who have already appeared in concert with flattering success are Florence Austin, Mary Dennison Gailey, William Worth Bailey, Joe Stoopack and Mabel Kellogg (the latter will tour under the Redpath management the coming season), and after further study with Musin, the young artist expects to appear in Europe as an American born and musically educated violinist.

Ovide Musin's pupils come to him from many States, even as far as Oregon, Manitoba, Utah, Texas, South Carolina, Minnesota, Arkansas, Illinois, Ohio; also from Pennsylvania, New York, Connecticut and New Jersey, and the summer term bids fair to be as busy a one as that of the past winter. The system of instruction which Mr. Musin employs is the same as that which he used with such brilliant results during eleven years at the Royal Conservatory of Liege, Belgium. The position (that of Virtuoso Professor) which was conferred upon him by King Leopold II, of Belgium entitled him to several months' leave of absence annually for the purpose of concertizing and bringing further renown to the celebrated Belgian School of Music. After many requests from Americans (seconded by Madame Musin, also an American) Ovide Musin resigned his position with the Belgian Government to locate permanently in the United States. This took place nearly two years ago, so that New York may now be congratulated upon having acquired one of the most distinguished artists in the world not only as a citizen, but as an active worker in the cause of art in music.

Florence Austin Engaged for Ocean Grove.

Arrangements have been concluded for the appearance of Florence Austin, the well known American violinist, at the Ocean Grove Auditorium on July 20, together with another noted artist. This will be Miss Austin's first appearance at the great American summer center of music on the Jersey coast, where she will, no doubt, prove an exceptional feature, as she is an artist of superior attainments. Several other important bookings have recently been concluded for her, and she looks forward to a very busy season.



Courtesy of Kansas City Post.
MARY GARDEN ALIGHTING FROM HER PRIVATE CAR AT KANSAS CITY UNION STATION.



New York, May 20, 1911

Madame Emma Dambmann's (Mrs. H. G. Friedmann) pupils' good work is finding recognition by musical folk of the Metropolis. Helen B. Hoffmann, a patient, faithful worker, is reaping the benefit of study, having gained an extensive repertory of songs and arias. She achieved a reputation in Morristown, N. J., where she was soloist at the Church of the Redeemer for three seasons; and now goes to St. Mark's P. E. Church, Brooklyn. A local paper mentions this new engagement, and quotes the chairman of the music committee as follows:

The committee was much pleased with the manner and voice in your selection, and ascertained that the acoustics of the church edifice appeared to allow your voice to be carried to all parts of this large church.

Miss Hoffmann's voice has range, strength and sweetness; she is a good leader as well as pleasing soloist. Madame Dambmann, her only teacher, can be proud of her attainments. Dr. Arnold Altschul is another successful professional pupil, who has won honors whenever he has sung; he has gone abroad to gain experience in opera, expecting to return later. He sings with much temperament. At a musicale at the Runkel residence, West End avenue, Claire Runkel and Beatrice Hollander sang; both young singers have made marked improvement, having excellent voices, and showing good training. Madame Dambmann also favored the audience with several songs.

Advanced pupils of Francis Parsons gave a pleasant informal recital of songs in Studio Hall, May 22; each

appeared twice in a double number, and were deservedly encored, not alone for their good voices, but for distinct diction and musical interpretation. Lorraine Rogers-Wells sang with splendid style, especially four delightful songs composed by Mr. Parsons. Others who sang were the Misses Duncan, Sprague, Clodius, Freilich and Mr. Henschel, and refreshments were served at the close of the program.

George H. Downing sang "Daland" in the concert performance of "The Flying Dutchman" at the Albany Musical Association Festival, substituting on short notice for another. Of his singing Albany papers said:

George H. Downing, the substitute in the role of "Daland," entirely unknown to Albany, was a splendid surprise. The big, rich, sonorous basso, his artistic use of it and his fine stage presence, all contributed to the deep impression he made on his audience, and he did some of the best work of the evening.—The Argus.

George H. Downing, baritone, a newcomer, made a lasting impression by his skilful and beautiful work as "Daland."—Times-Union.

The surprise of the concert was the splendid part of the father as interpreted by George H. Downing, baritone, whose voice, heard here for the first time, impressed all with its richness, flexibility and power.—Evening Journal.

Frances de Villa Ball's piano pupils, at Miss Knox's School, Briarcliff Manor, N. Y., provided excellent music at the closing musicale, May 22. They played works by Chopin, Mendelssohn, Schütt, Moszkowski, Leschetizky and others. They do very good work. Miss Ball will go abroad in September, chaperoning several music students, and spending most of the winter in Vienna.

The last regular meeting of the Fraternal Association of Musicians was held May 23, following the monthly dinner. The subject discussed was "The Automatic Musical Instrument in Its Relation to Music as a Profession."

Jessamine Harrison-Irvine, the very excellent piano accompanist and "coach" for singers, gave her closing musicale some weeks ago at her studio in Carnegie Hall. Marie Gavan, of the Chicago Grand Opera Company; Arturo Albro, Russian tenor; Wilhelm Durieux, Dutch 'cellist; Bertram Peacock, baritone; Frederick Thomas and John Phillips gave the program. During the season Mrs. Irvine has played at musicales in many of the leading hotels and at private homes. Her Sunday receptions

are attended by prominent persons in the artistic and social worlds. Among the professionals who have lately coached with Mrs. Irvine are Forrest Shackleford, of the "Merry Widow" Company, and John Phillips, singing a leading role in the "Chocolate Soldier." Besides her professional pupils, Mrs. Irvine teaches daughters from some of the best families in Greater New York and vicinity.

The annual spring concert of the junior pupils of Madame Schnabel-Tollefsen and Carl H. Tollefsen took place on Wednesday evening, May 24, at Memorial Hall, Brooklyn, which tested the seating capacity of the building. All of the numbers were rendered with much smoothness and finish and the entire program of solos was rendered without notes. One of the surprises was the performance of little eight year old Viola Hennesy, who played "Melody" (LeJeune) with the assurance of a veteran. Other violin pupils who call for special commendation were Alfred Henry, Jr., whose dashing performance of the "Polonaise Caprice" (Newlandsmith) brought forth a rousing encore and also Mercedita Wagner, who played two movements of a Seitz concerto. The most finished violin playing was that of Anita Palmer, whose beautiful rendition of the Vieuxtemps "Reverie" received well merited applause. Among the piano students who covered themselves with glory were Sophia Holtz, Ruth Rosen, Florence Williams and Mabel Wolff, the latter playing the Weber concertstück with brilliancy and fine effect.

Some of the advanced violin pupils assisted in duets and quartets, a quartet by Lachner for three violins and viola being especially noteworthy. The concert was brought to an excellent climax by a stirring performance of the "Song Celestial" (Severn), in which a section of the composition was taken up by twenty-one violins in unison, the solo parts being played by Myron Hungerford and Fred Riemann. Others who took part were: (violin) Alfred A. Anderson, Edna Blank, Mabel Christensen, Fannie Gordon, Conrad George, Harold Hiller, Alfred Henry, Jr., Myron Hungerford, Daniel Halloran, Isadore Kaplan, Benjamin Kramer, Martha Musaus, Arthur Parker, Anita Palmer, Charles Riedermann, Frederick Riemann, Flora Rincones, Peter Simonsen, Joseph Schwab, Arvid Wik, Mercedita Wagner; (piano) Gertrude Nicholson, Julius Koehl, Genevieve Goldstein, S. C. Henry, Anna Kramer, Estelle Berger.

A fine audience greeted Miss Roberts and Miss Talcott at a piano recital in Carnegie Chamber Music Hall Monday evening, May 22. Marie Louise Todd brought forward these two unusually capable pupils who gave a varied program in a highly artistic manner. The clearness and intelligent rendering of the prelude from Bach's A minor suite by Miss Roberts and the speed and elastic conditions of arm and wrist of Miss Talcott in the staccato etude (Scharwenka) and spirit and dash in rhapsodie No. 11 (Liszt) deserve special mention. Miss Todd was called out at the end of the program and obliged to bow her acknowledgments to the enthusiastic applause and quantities of floral offerings that greeted her appearance.

Angel Agnes Chopourian, the Armenian-American soprano, whose singing with various societies has been highly spoken of in these columns, again was the star at a concert given by the General Progressive Association at the French Y. M. C. A. Hall, May 25. She sang "Nobles seigneurs," showing utmost vocal flexibility, and the following songs: "Allah," Chadwick; "The Danza," Chadwick; "Armenian Lullaby," words by Tchobanian, music by Kalfayan; "Mit eine Primula Veris," Grieg; "Elegie," Massenet; "Le sais-tu?" Massenet; "Chere Nuit," Bachet. This gave the attractive young singer an excellent opportunity to show her voice quality and warmth, utilized to full extent, bringing her spontaneous applause and encores. She has a repertory, which includes some hundreds of songs, scores of arias, and all the oratorios, and is known as a most dependable singer. President Dr. M. Sinbad Gabriel is to be congratulated on the very enjoyable concert, in which other singers and instrumentalists also took part.

Jennie Jackson Hill, soprano, and Alice Campbell, contralto, artist-pupils of Mrs. Speke-Seeley, were the singers at the May 22 meeting of the Californians, held at the Waldorf-Astoria Hotel. Mrs. David Mason is the president. These singers sang beautifully, presidents of other societies making dates with them for next season. Opportunity is the one thing needed to bring both Mrs. Hill and Miss Campbell into conspicuous public notice.

Arthur Claassen has received a large photograph of President Taft, with the following inscription:

To Mr. Arthur Claassen, with grateful recollection of his art and with best wishes.
May 18, 1911.

Clara E. Thoms, of Buffalo and New York, sends THE MUSICAL COURIER another program to be given by an



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artist student, Olive Coveny, at the Star Theater, Buffalo, June 4. This will be the fourth recital of similar nature during the season, the others given by Druar, Lamont and Gorham. Mrs. Thoms' own flowing compositions figure on the programs, as well as standard songs and arias by the leading composers.

Winifred F. Perry in Pittsburgh and Toledo.

Winifred F. Perry, the contralto, has won success in concert and oratorio and everywhere music critics have admired her style and the appealing quality of her voice. Some Pittsburgh and Toledo press notices follow:

Mrs. Perry exhibited a voice of great natural beauty and refinement. She sang her songs in good taste and made innumerable friends in this first appearance. A rich quality of tone is hers.—Pittsburg Dispatch.

Mrs. Perry sings with fine style and appreciation. Her voice is of a beautiful appealing quality that tells with her listeners.—Colorado Springs Gazette.

The contralto had a pleasing voice with a sympathetic quality and an ease of manner that was charming. She made a hit with some excellent work.—Toledo Blade.

Winifred F. Perry pleased the audience particularly with her splendid rendition of "The First Primrose," Grieg.—Pittsburgh Gazette Times.

Her artistic interpretations proved a great attraction.—Pittsburgh Post.

As to the soloist, Mrs. Perry, who is a newcomer and made her first Pittsburgh appearance in concert, we will make special mention. Too much praise cannot be given her. She has a vocal organ of tonal beauty and volume and her passing from the lower register to the higher is done with a smoothness that is pleasurable to the listeners.—The Spectator, Pittsburgh.

A London Criticism on Sammarco.

The music critic of the London (England) World, Alfred Kalisch, wrote the following in his paper, May 3, on the singing of Mario Sammarco at Covent Garden:

Signor Sammarco, who sang for the first time this year, has never been so extraordinary in his great scene with the courtiers. Let all who think that it is necessary to produce unvoiced tones in order to be dramatic go to hear him. One of the most remarkable things about Sammarco's art is that even singing teachers are bound to confess it is perfection. I have been told over and over again by professors of various degrees of eminence that they could cure Melba or Caruso or Tetrazzini of this fault or that in a few lessons, but from Sammarco they are all willing to learn. Signor Sammarco's Renato was the great feature of the performance of "Un Ballo in Maschera." He was in wonderful voice, and the wealth of meaning and feeling he infused into "Eri tu" was wonderful. He was intensely romantic, but never for a moment hysterical, and it was a great object lesson in gradation of effort.

Egani Studying Wagnerian Roles in Germany.

Tomaso Egani, the Irish-American tenor, has arrived in Germany after filling engagements in Italy. Egani is meeting with his usual success in the Fatherland where they recognize in this singer an artist of genuine gifts and a voice of fine quality and correct placement. Egani is studying the tenor roles in the "Ring." He had previously studied other Wagnerian roles with his teacher, Elfert-Florio of New York. When Egani closes his engagements on the Continent he is booked for a concert tour in Ireland and then he is to return to America to fill some concert engagements. While here, he will continue his "coaching" in Wagnerian parts with Florio, who is an expert in the Wagnerian style.

Isabel Hauser's Summer Plans.

Isabel Hauser, the pianist, will leave New York this week for the Middle West, where she will fill a number of concert engagements. Miss Hauser expects to visit Cleveland, Columbus and Toledo, Ohio; Chicago and St. Louis. Between her concert appearances Miss Hauser will rest at the Hauser country home in Cadiz, Ohio. Accompanied by her mother, Miss Hauser expects to spend August and September in the Muskoka Lake region in Canada. This is the first summer in many years that Miss Hauser has refrained from crossing the Atlantic. Usually her vacations are spent in Europe.

Edith Speer in "The Egyptian Princess."

Edith Speer, the soprano, appeared with success in the performance of "The Egyptian Princess" which was given at Wallace Hall, Newark, N. J., Friday evening, May 19, under the auspices of the Newark Y. W. C. A. Miss Speer essayed the role of Alva, a favorite slave, and she was highly praised for her acting and singing. Florence Russell Kirk was the musical director and Marion Guild was at the piano. Miss Speer, who is a soloist in one of the leading churches, is rapidly coming to the front in concert work.

Elsa Harris in Hackensack.

Elsa Harris, the lyric soprano, will sing to-night (Wednesday, May 31) in Hackensack, N. J., with the Schubert Club, of that city. This club is an amateur orchestra which has existed for twenty years. Hugh Otis is the musical director.

REINALD WERRENATH, BARITONE.

Reinald Werrenrath has been one of the busiest of singers during the past season, in spite of the fact that he has made sixty-three appearances against eighty-one last year, the difference in the number being accounted for by his having accepted no small engagements, and also on account of his work with the Victor Talking Machine Company.

The increasing demand for Mr. Werrenrath made it necessary for him to give up church work and to resign his position as soloist at the Madison Avenue M. E. Church, New York, where he has sung for three years, thus completing twelve years of active service as soloist in metropolitan churches. He has been approached by the music committees of several prominent churches, but the attractive offer from the Irvington Presbyterian Church (known as Helen Gould's church), has induced him to accept the position there, where there being no choir, his work will be limited to two solos each Sunday morning.

Mr. Werrenrath is just completing his season, and although his duties have been severe, he has nevertheless come through the ordeal without having missed a single engagement. His record is a remarkable one, and on one occasion he performed the difficult feat of singing at five concerts within three days at the festivals in Nashua and Manchester, N. H., which included two miscellaneous programs, and the productions of "Faust," "Aida," "Fair Ellen" and the "Swan and Skylark."

Instead of showing fatigue, Mr. Werrenrath's voice seems to grow in strength and purity the more he uses it. He is possessed of a superb physique, an abundance of health, a sound constitution, and a healthy mind. He loves his work, and his art is of such a calibre that wherever he appears, it means only success, which in itself is a stimulant and a gratification. Owing to conflicting dates, Mr. Werrenrath has been obliged to decline a number of profitable engagements, but he has never had to cancel one through illness.

In conversing with a MUSICAL COURIER representative, Mr. Werrenrath said that his ability to overcome this apparent weakness of most singers was due to his splendid health and to the good condition of his throat, also to the abstinence from cigarettes. "I believe," said he, "that most of the trouble, especially with the men singers, is from cigarette smoking. Some years ago I discovered that cigarettes had a tendency to induce laryngitis, noticeably in weak throats. But since I gave up their use, I have had no further trouble. I have been subject to slight colds, but have always been able to sing above them."

Mr. Werrenrath is furthermore one of those rare artists who understand how to combine business and art. When asked to what he attributed his great success, and the cause of his growing popularity, he said that it was due to two factors—first, having the goods to deliver, and second, the proper understanding of the business side. "Many," said he, "fail to succeed because, no matter how fine an article one may have for sale, he cannot dispose of it unless he makes it publicly known. In nothing is this more essential than in the art of music. If one wants business, one has to go after it. In other words, I am a thorough believer in advertising, and I attribute my success largely to my keeping constantly in touch with the musical world. It is true that if the public does not read of you or hear of you, it has little interest in you. As soon as you are known, there is a demand for you, and if you can make good, you are on the road to success. Another problem which I have solved, is that one must not hold himself cheaply. A good artist should command a good figure, and this is the reason why, although I have sung in fewer concerts this year than last, I have reaped a greater harvest.

"People want high-class music and they are willing to pay for it, but the artist who lowers his price, or his standard, belittles himself both in the eyes of the public and the art world. One must keep climbing ever, and as one approaches the goal, he owes it to himself to refuse to condescend to anything beneath that standard unto which he has attained."

As above stated, one of the important features of Mr. Werrenrath's work is that done under contract with the Victor Talking Machine Company. He has just completed his second year in this line, and during the winter has journeyed thirty-five times to Camden, N. J., for the purpose of making records. He not only makes solo records, but sings the bass parts of many of the arrangements of operatic selections; also all the solo part work for the Victor Light Opera Company. Among the best records by Mr. Werrenrath are "Danny Deever," "The Two Grenadiers," "Calm as the Night," "Ashore," and a new one, "King Charles," which will soon appear on the Victor list.

Personally Mr. Werrenrath is as delightful as his art. He is a man of high ideals, intellectual culture, inde-

fatigable industry, charming conversation, an upholder of the highest ideals in art, and a person with whom association is a delight, whether on the concert stage or during hours of recreation. For a young man not yet twenty-eight, he is a marvelous example of what work will accomplish, and no doubt within a few years he will have succeeded in becoming one of the most widely known singers in America. It is indeed gratifying to record a success such as his, which is not due to influence or to luck, but to his own ability. He belongs to that class of optimists to whom there is no such word as "fail." He has discovered one of the great secrets of success in life—success in art cannot be attained unless one devotes his life to it, for to be a successful artist it is necessary first, to be an artist; second, a business man, and third, one's own physician, without any one of which it is an exceedingly difficult matter to climb the unsteady ladder at whose top rests the laurel wreath.

The following list is a record of Mr. Werrenrath's engagements for the past season:

Oct. 10 Brooklyn, N. Y. Musical	Feb. 17 Dayton, O. (Recital)
12 Brooklyn, N. Y.	19 Washington, D. C. (Recital)
23 Brooklyn, N. Y. (Norwegian Society)	21 Morristown, N. J. (Recital)
25 N. Y. City. Recital, Mendelssohn Hall	23 N. Y. City (Hotel Astor)
Nov. 6 N. Y. City	28 N. Y. City ("Beatitudes," Oratorio Soc.)
12 N. Y. City	Mar. 3 Syracuse, N. Y. (Recital)
15 Syracuse, N. Y. ("Elijah")	8 N. Y. City
18 Montclair, N. J.	11 N. Y. City (Princeton Club)
Dec. 3 Rochester, N. Y. Recital (Morning)	19 N. Y. City (Private Musicale)
3 Rochester, N. Y. Recital (Evening)	24 N. Y. City (Hotel Astor, Iowa Soc.)
9 Galveston, Tex.	Apr. 3 East Orange, N. J. (Recital)
16 Newark, N. J.	14 Brooklyn, N. Y.
27 Far Rockaway, N. Y. Club	18 Jersey City, N. J.
Jan. 6 N. Y. City (Lotus Club)	20 N. Y. City (Waldorf Astoria)
12 Roselle, N. J.	24 Portland, Me. (Church Art Soc.)
16 N. Y. City (Hotel Astor)	26 Philadelphia, Pa. ("Judith")
17 N. Y. City (St. Cecilia Soc.)	29 N. Y. City (University Club)
18 N. Y. City (Private Musicale)	May 3 Norwich, N. Y. (Recital)
20 Brooklyn, N. Y.	7 N. Y. City
22 N. Y. City (Harvard Club)	9 Albany, N. Y. (Aft. Miscellaneous)
24 East Orange, N. J. (Recital)	9 Albany, N. Y. (Evening, "Hiawatha")
27 Orange, N. J. (Musical Art)	14 Hackensack, N. J.
28 N. Y. City (Waldorf Astoria)	17 Manchester, N. H. (Aft. Miscellaneous)
30 Indianapolis, Ind.	17 Manchester, N. H. (Evening, "Faust")
31 Summit, N. J.	18 Nashua, N. H. ("Fair Ellen")
Feb. 1 Rayonne, N. J.	19 Nashua, N. H. (Aft. Miscellaneous)
2 N. Y. City (Private Musicale)	19 Nashua, N. H. (Evening, "Aida")
4 N. Y. City (Deutscher Liederkreis)	23 Bridgeport, Conn.
6 Massillon, O. (Recital)	26 Middlebury, Conn.
8 Indianola, Ia. (Recital)	June 13 Phila., Pa.
10 Kansas City, Mo. (Recital)	
12 Minneapolis, Minn. (Minneapolis Orchestra)	
16 Chicago, Ill. (Private Musicale)	

Following are several press notices:

Charming as his voice now is, however, his art is more ingratiating. He produces his tones freely, controls his breath admirably, concealing all technical devices which are essential to correct emission of tone, and he knows that good vocalization may and ought to be kept in the service of good declamation.—New York Tribune.

Moreover, art has supplemented nature admirably. He displayed excellent skill in tone production. His management of the transition between registers and the absence of all forcing were things which ought to have been instructive to young singers.—New York Sun.

Mr. Werrenrath has a voice of unusual beauty and is clearly one possessed of artistic instincts; the voice, the style, the interpretation are such as belong to an artist.—New York Times.

It is hard to find words aptly to describe and do justice to the superb vocalism of Mr. Werrenrath, who now stands a master of the art in the full maturity of his powers. His style is beyond criticism.—Portland, Me., Express.

The high quality of yesterday's concert was increased by the presence of one of the most thoroughly satisfactory singers who have ever appeared with the Minneapolis Orchestra, Reinald Werrenrath.—Minneapolis Tribune.

One is satisfied to consider this young artist solely in the light of a splendid vocalist till he stands before one finally in the additional glory of an accomplished student of accent values, peerless diction and delicate characterization.—Kansas City, Mo., Journal.

Too much cannot be said for Mr. Werrenrath; he simply charmed and delighted his audience in every one of the songs he sang. He is without doubt one of the best baritones it has been the good fortune of Galvestonians to hear in many years.—Galveston, Tex., News.



TWIN CITIES, May 25, 1911.

The interesting recitals by piano pupils of Carlyle Scott given this spring are evidence of the excellent work done this winter under his direction. Recently a program consisting chiefly of movements from concertos, with accompaniment of string orchestra, was given by advanced pupils at the Minneapolis School of Music, where Mr. Scott is a member of the faculty. Wednesday evening a similar program was given in the chapel of the University of Minnesota, when seven pupils of Mr. Scott, who is head of the music department of the university, appeared in a graduation recital. Very creditable work was done by the performers and able support was afforded them by the orchestra of strings and second piano, conducted by Mr. Scott. The program follows: concerto in C minor (first movement) Beethoven, Corinne Elken; capriccio brillante, Mendelssohn, Mary Edwards; concert piece, Chaminade, Catherine Payne; concerto in E flat major (second and third movements) Liszt, Grace Donohue; barcarolle, Schytte, Pearl Sutherland; concerto (first movement) Grieg, Magdalene Holter; concerto (second and third movements) Grieg, Gertrude Murphy.

Musicians from both cities assisted at a benefit concert given at Curtis Court Tuesday evening for Anita De Witt Cook. Miss Cook will leave this week for Chicago, where she will have some of her latest songs published.

Madame Hesse-Sprotte will give a musicale Tuesday afternoon at her home, 301 Laurel avenue.

S. Howard Brown presented some of his advanced pupils in recital Monday evening.

Pupils of George H. Fairclough appeared this week in graduation recitals at Macalester College.

William MacPhail will present a number of his pupils in a violin recital at First Unitarian Church, Friday evening, June 9.

Wednesday evening, May 31, Emily Minett and Rose Silber, pupils of Gustavus Johnson, director of the Johnson School of Music, Oratory and Dramatic Art, were presented in a graduation recital assisted by Bernard Suss, pupil of Maur Moore, and Luverne Dale, pupil of Agnes Lewis. Monday evening, June 5, Jeanne Watts, pupil of Maud Moore, will be presented in a recital, giving a reading of Armagart by Georg Eliot. Friday evening, June 9, Ethel McNeil and Ida Shedlov, pupils of Gustavus Johnson, will be presented in a graduation recital, Miss McNeill playing Mozart's concerto in D minor, intrata from "Suite Populaire" (Johnson) and "En Route" (Godard), Miss Shedlov playing rondo brillante (Mendelssohn), "Thou Art Repose" (Schubert-Liszt), "Marche Mignon" (Poldini) and the eleventh rhapsodie. Assisting will be pupils of Maud Moore and Agnes Lewis.

A meeting of the vocal teachers of the Twin Cities was held Wednesday evening to consider the plan of forming a vocal teachers' guild. A committee was appointed to draw up a constitution to be presented to the members

at the next meeting, June 14, when the guild will be formally inaugurated and officers chosen for the year.

The program thus far of closing events at the Northwestern Conservatory has been scheduled as follows:

May 30, 4 p. m., piano and song recital: Hazel Fleener.

June 3, 8 p. m., piano recital: Neva Hudson, assisted by Mildred Borom; Louise Chapman, accompanist.

June 6, 8 p. m., pupils of Mrs. Livingston: Mildred Borom, Alma Buisson, Margaret Campbell, Edith Ellefson, Fern Forster, Winifred Gillis, Verna Hinckly, Mildred Huntress, Elsie Jacobs, Pauline Kasowitz, Leila Klee.

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Ruth Larson, Nauzetta Slade, Grace Sorrenson and Helen Tobiasson; Ethel Alexander, John Beck, Louise Chapman, accompanists.

June 7, 4 p. m., piano recital: Carolyn Wallace, assisted by Elsa Jacobs.

June 8, 4 p. m., piano recital: Mabel Olson, assisted by Gladys Conrad and Verna Hinckly; Louise Chapman, accompanist.

June 10, 11 a. m., piano recital: Theodora Troendle, assisted by Bertram Bailey; Bertine L. Steers, accompanist.

June 14, 4 p. m., piano recital: Lottie Ramstad, assisted by Winifred Gillis; Ethel Alexander, accompanist.

June 15, 11 a. m., piano recital: Edna Moffett, assisted by Theresa Ball.

June 15, 4 p. m., piano recital: Gwenil Hughes and Vellita Morrison, assisted by Bertine L. Steers; Ethel Alexander, accompanist.

June 15, 8 p. m., piano recital: Harriet Gogle, Hannah Halvorson and Klara Kammerud.

June 16, 4 p. m., piano recital: Frances Hutchison, assisted by Helen Schaeffer and Ida Warford; Hazel Fleener, accompanist.

June 16, 8 p. m., piano recital: Ethel Alexander (Unitarian Church), assisted by Ranghild Holmquist; John Beck, accompanist.

June 17, 11 a. m., piano recital: John Beck, assisted by Vernita Hayes; Bertine L. Steers, accompanist.

June 17, 4 p. m., expression recital: Pearl Gordon, assisted by Gerda Billman and Jeannette Davis.

June 19, 11 a. m., piano recital: Augustas Anderson, Ines Graham, Mertiana Towler and Ruby Mann, assisted by Margaret Frederickson and Margaret Campbell; Bertine L. Steers, John Beck, accompanists.

June 19, 8 p. m., conservatory concert (Unitarian Church): Piano pupils, Neva Hudson, Ethel Harwood, Hazel Fleener, Florence Nunan, John Beck, Ethel Alexander; voice pupils, Winnifred Gillis, Ranghild Holmquist, Bertine Steers, Bertram Bailey; reader, Arthur Lindberg.

June 20, 11 a. m., piano recital: Marion Berrum, Lillian Gronna and Deborah Hall, assisted by Florence Brown, voice; Hazel Fleener, accompanist.

June 20, 4 p. m., piano recital: Helen Gerlach, assisted by Margharite Fisher and Evangeline Loeffler; Hazel Fleener, accompanist.

June 21, 11 a. m., piano recital: Florence Moore, assisted by Vera Mann and Ernest Colvin; Hazel Fleener, accompanist.

June 21, 8:15 p. m., Unitarian Church: Graduation exercises; address by Olive Adele Evers, president of the conservatory; conferring of diplomas and certificates upon thirty graduates.

Laura Nummedal and Mary B. Smith, piano pupils of Kate M. Mork, of the Minneapolis School of Music, Oratory and Dramatic Art, gave a delightful program in the school recital hall, Wednesday afternoon, May 24. The list embraced compositions of Sinding, Schumann, Chopin, Debussy, Grieg, and the first movement of Mozart's concerto in C minor. The senior graduates have announced a dancing party for the evening of May 30. Florence Lee, and Florence Graling, advanced piano pupils of Wilma Anderson-Gilman, are announced for the regular weekly program to be given Saturday morning, May 27. They are to be assisted by pupils of Mr. and Mrs. Charles M. Holt of the dramatic department. The program will include Nevin's "Country Dance", Tschai-kowsky's "The Sky Lark" and also his arrangement of the sextet from "Lucia" and the Schubert-Tausig "Marche Militaire." Mary B. Smith pianist, pupil of Kate M. Mork, gave a program at the home of Mrs. Faulkner, Friday evening, May 26, before invited guests. Advanced piano pupils of Carlyle Scott gave a program before a large audience of pupils and friends, Saturday evening, May 27. Advanced piano pupils of Oda Birkenhauer, assisted by Marie Bon, reader, pupil of Mr. and Mrs. Charles M. Holt, and Lillie Moe, contralto, pupil of Stella W. Spears, gave a program, Friday evening, May 26. The affair closed with a brilliant interpretation of Liszt's "Hungarian Fantasia" with Miss Birkenhauer at the second piano. Helen Carpenter, piano pupil of Kate M. Mork, will be presented in a recital Monday evening, May 29, assisted by Helen Guile, and Muriel Haydon, sopranos, two gifted pupils of William H. Pontius, with Hortense Pontius at the piano. The commencement exercises of the Minneapolis School of Music, Oratory and Dramatic Art will take place on the evening of June 9. An elaborate program is in preparation which will include several concertos with orchestral accompaniment. Piano pupils of Margaret Gilmor will appear in recital Thursday evening, May 25. Some of the pupils of Mr. and Mrs. Charles M. Holt of the dramatic department appeared in recital last Thursday night at the school. Two plays, "No Men Wanted," and "Up to Freddie" were given, also several dances by the pupils of Miss Ethel Malcolm. Isabel Chase, pupil of Carlyle Scott, and Belle Sandford, pupil of Wilma Anderson-Gilman, furnished the music. Clara B. Theisen and Ethel Hovenden, pupils of Mr. and Mrs. Charles M. Holt, will give their graduation recital on Wednesday evening, May 31. The program will be made up of humorous and dramatic readings and a one-act play, "The Marble Arch," a comedy in one act, by Edward Rose.

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PHILADELPHIA, Pa., May 27, 1911.

At a recent meeting of the Philadelphia Orchestra Association a most encouraging report for the season of 1910-1911 was given, the season having marked a step forward both artistically and financially. Philadelphia music lovers will be interested in the following review of the season: "The total cost of maintaining the orchestra for twenty-five weeks was \$146,942.34, while the total income, including the guarantee fund and special contributions (100 per cent of the guarantee fund being called upon this year as in the season of 1909-10) was \$140,602.45, leaving the final deficit for the year ending April 30, \$6,340, which amount has already been reduced to \$4,340 through the generosity of one of the members of the association. The prospects for the coming season are of the best, since there are so many conditions which show that, while the expenses of the orchestra will remain the same for the twenty-five concerts in pairs, the guarantee fund will be larger than before, and the subscription sale for the coming season is already \$39,901.50. The guarantee fund already in sight is about \$43,000, and the friends of the orchestra, having been urged by the various committees to work together for the purpose of making the fund a \$50,000 one for the coming year. The orchestra has been strengthened through the securing of a new harpist, Christian Roenkirchen, as a member of the trumpet section, and Herman Rietze who joins the wood-wind choir, while Hedda Van dem Bent, a well known local violinist, joins the first violins. William Schmidt replaces one of the cellists who has been ill during the past year, and an addition to the cello choir also will be made. Aside from this, the personnel of the orchestra remains as before."

Thaddeus Rich, concertmaster of the Philadelphia Orchestra, and Mrs. Rich sailed for Europe Saturday last to join the colony of musicians on the other side of the water. Mr. Rich is constantly in search of new and interesting compositions from which to select works for his varied programs.

William Hatton Green and Arthur Howell Wilson will sail for Europe June 10. They will spend most of the summer in Berlin. Mr. Green will give a musical in West Chester on the evening of June 3, at which Willette Wilbourn and Mr. Wilson will play.

Friday evening the beautiful country home of Alexander Van Rensselaer, near Fort Washington, was the scene of one of the most enjoyable affairs of the season. Members of the Orpheus Club attended a dinner and

reception given by this popular member of this well known musical organization.

Quite an addition to the Philadelphia musical colony will be offered this coming season in the person of Mortimer Wilson, late of Leipsic, friend of John Dunn, the well-known violinist, for whom he has just completed a duo for violin and piano, thus entitled because of the equalization of the piano and violin parts. An old farm near Newtown Square, Mr. Wilson has selected to spend the summer months and become acquainted with America all over again, after the years abroad. Word has been received from Berlin that a recent composition (a duo for piano and violin, No. 1, written by Mr. Wilson) was received with great success at a concert given on April 24, the violinist, Blanche Hubbard, and pianist, Vernop Spencer, being recalled five times. They will play the same composition early in June in Nurdhausen, the number to appear on a sonata program between compositions by Brahms and Kaun.

Previous to sailing for Europe early in June, Ellis Clark Hammann, the well-known concert pianist, will be kept busy filling engagements up to the last moment of departure. Recently, at the Bryn Mawr College Glee Club Concert, of which Mr. Hammann is director, his concert numbers called for repeated encores, and in addition to this, the highly good tone of the club must deserve special mention. At the New Century Drawing Rooms, on Wednesday evening, May 31, Mr. Hammann will play the opening numbers on a program at a concert to be given as a benefit for the Nazarene Home for the Aged, and has selected Schubert's "Impromptu" and the beautiful "Sons Bois" by Staube.

The annual concert of Mrs. Phillips-Jenkins School of Singing will be given at Broad Street Theatre, Friday evening, June 2, the assisting artists to be Anton Blaha, violinist of the Philadelphia Orchestra; Clemente Barone, flute (formerly of the Philadelphia Orchestra) and William Silvano Thunder, pianist (organist of the Cathedral).

Agnes Clune Quinlan, the talented pianist, will spend the early summer at Ocean City.

Wassilli Leps is busy preparing the programs for the Willow Grove concerts, the last year's augmented season being so successful that he has been re-engaged for this coming season.

MENA QUEALE.

Kerr with Treble Clef Club.

U. S. Kerr, baritone, appeared recently as soloist with the Treble Clef Club of Philadelphia, and scored his usual success. Two local papers spoke as follows:

Mr. Kerr was warmly received for his ringing and virile delivery of lyrics by Strauss, Chadwick and others, in addition to the "Pagliacci" prologue. His enunciation is careful, his sense of dynamics and of rhythm is that of the musical scholar without pedantic affectation, while his voice is of rich and beautiful quality. Probably the feature of the evening was Mr. Kerr's singing of the "Pagliacci" prologue. It has rarely been sung so well outside of grand opera.—Public Ledger, April 29, 1911.

U. S. Kerr was heard in Strauss' "Sehnsucht," Chadwick's "Faith" and the prologue from "I Pagliacci." Mr. Kerr's voice is of ringing quality and has effective dramatic attributes, which proved especially advantageous to the operatic selection.—North American, April 29, 1911.

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Philadelphia Echoes of Bispham.

In Philadelphia, David Bispham has always been a great favorite. It is doubtful, however, if critics of the Quaker City have ever extolled the singer in higher terms than in their recent comments on Mr. Bispham's appearance there:

"The Wanderer," by Schubert, was given in Mr. Bispham's most finished manner," said the Bulletin, and Schumann's "The Two Grenadiers" was splendidly sung in English. In this connection it is not out of place to say that if there were more Americans who could enunciate with anything like Mr. Bispham's distinctness, the movement for grand opera in English would have more advocates and the problem be more easily solved."

"Mr. Bispham's consummately skillful vocalization enabled him to achieve a distinct success," said the Inquirer. "He enhanced, as he always does, the significance of his numbers by the dramatic fire and spirit and emotion with which he delivered them."

Allegheny College Re-engages Carl.

William C. Carl has been engaged as solo organist for the commencement season at Allegheny College, June 20 and 21. This will be his fifth engagement at this institution. The tenth annual commencement and graduation exercises of the Guilford Organ School will be held this Thursday evening, June 1, at eight o'clock in the Old First Church, Fifth avenue and Twelfth street. The graduating class numbers eight, and all have successfully passed the examinations.

The assisting singer is Margaret Harrison (solo soprano of the Old First Church). The diplomas will be presented by the Rev. Dr. Howard Duffield, chaplain of the school. The admission is free to all. No tickets required.

Bonci's Endorsement of Madame Valeri.

Madame Valeri, whose vocal studio is at 345 West Fifty-eighth street, New York City, is one of the very successful teachers of voice in America. Her method has been endorsed by an authority like the great tenor, Alessandro Bonci. In a recent communication Signor Bonci wrote:

I have been watching for four seasons with great interest the work of Madame Valeri's pupils and can positively affirm that Madame Valeri is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless.

(Signed) A. BONCI.

Madame Jäger Sails Thursday.

Madame Aurelia Jäger, director of the Master School of Music in Brooklyn, is to sail for Europe tomorrow, Thursday, June 1, on the North German Lloyd steamer Bremen. Madame Jäger will spend the entire summer abroad. She has planned to return to New York in October for the reopening of the school and her own private studio in Manhattan.

Barnolt to Sail June 8.

Louise Barnolt sails for Europe on June 8 on "La Provence." She will remain four months, spending two months each in France and Italy, devoting most of her time to the finding of material for her recital programs for next season. She will open her season in Minneapolis early in October with a song recital.

Alice Nielsen in Berlin.

(By Cable.)

BERLIN, May 27, 1911.

To The Musical Courier:

Alice Nielsen will her Berlin debut in "Bohème" last evening at the Komische Oper and scored a pronounced success. She has a lovely voice, and refined style, both of which found warm recognition.

ABELL.

Harry Cohn Going Abroad.

Harry B. Cohn, Montreal correspondent of THE MUSICAL COURIER, will sail from Montreal June 17 on the steamer Canada. Mr. Cohn will visit England and the Continent.

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OBITUARY

Katherine Carpenter Evans.

Katherine Carpenter Evans, widow of William H. Evans, of Rochester, N. Y., died Tuesday, May 23, at the home of her daughter, Madame Evans von Klenner, the celebrated singer and vocal teacher. The late Mrs. Evans was a woman of fine education. During the years of her daughter's residence in Paris and Berlin, the mother acted as chaperon and companion to the brilliant student. When Miss Evans married the Marquis de Patteri, better known by his other title, Captain Rudolf von Klenner, Mrs. Evans became a member of the von Klenner household, where she was adored by the pupils of her daughter and the wide circle of friends.

The late Mrs. Evans was born in Canada about seventy-five years ago. She was the daughter of Judge Austin Banks Carpenter. She left Canada in her youth, and after her marriage to William H. Evans, resided in Rochester until she went abroad with her daughter which was after the death of Mr. Evans. In Europe, Mrs. Evans and her daughter were entertained by many distinguished persons. Miss Evans (now Madame von Klenner) was the favorite pupil and intimate associate of the late Pauline Viardot-Garcia. Madame von Klenner was also the friend of the late Manuel Garcia, who rounded out a century of life before he passed away in London. Madame von Klenner assisted Garcia in his musical-literary work and in

return was honored in several ways by the aged master. Mrs. Evans was devoted to her daughter and son-in-law. The venerable mother was interested until her last days in the artistic work of her daughter and Captain von Klenner who has become eminent as a linguist in this country. The deceased lady was a member of the Mary Arden Club, the Shakespeare Club, the Political Study Club and one of the charter members of the Rainy Day Club. She was a frequent guest at the meetings of the Woman's Press Club of which her daughter is the president.

Funeral services were held at the Von Klenner residence, 301 West Fifty-seventh street, Wednesday evening. The remains were taken to Rochester on Thursday morning, where the interment took place. Captain and Madame von Klenner have received hundreds of letters, telegrams, etc., from all sections of the country in which the writers with more or less eloquence referred to the charms and womanly character of the late Mrs. Evans.

Walter Cummings.

Walter Cummings, a piano teacher, committed suicide by inhaling gas in his home at 45 South Oxford street, Brooklyn, Tuesday of last week. Mr. Cummings had been in poor health and the landlady and friends believe he was insane at the time he took his life. The deceased was unmarried and so far as is known without near relatives.

William H. Hickey.

Over five hundred persons attended the funeral of the late William H. Hickey, held Tuesday, May 23, at an undertaker's chapel in West Twenty-third street. The late Mr. Hickey was formerly a director of the Musical Pro-

tective Union. An orchestra made up of members of the Union played at the services. Mr. Hickey passed away May 20, at his home, 106 East 122nd street. He was fifty-one years old.

Anthony Howard Hinkle.

Anthony Howard Hinkle, a leading citizen of Cincinnati, active in advancing the cause of music in his section of the country, died Thursday, May 25, at his summer home in Hot Springs, Va. Mr. Hinkle was at one time a banker. He is survived by his widow and three daughters. The deceased was sixty-nine years old.

Connell Engaged for Philadelphia Orchestra.

Horatio Connell, one of the leading baritones of this country, has been engaged by the Philadelphia Orchestra as soloist for the pair of concerts on March 15 and 16, 1912.

The Choral Department of the Music Study Club in Monroe, Mich., was assisted by the Monroe Philharmonic Orchestra at a concert given at the Presbyterian Church in Monroe, Friday evening, May 1. Ella Birdsall, 'cello; Fern Parker, soprano, and Charles J. Cooley were the soloists. The musical director, A. W. Gale, opened the program with an organ number, "Triumphal March" by Dudley Buck. The music for the evening included numbers from the works of Wagner, Jensen, Hering, Bratton, Goltermann, Van Goens, Arthur Sullivan, Hadley, Zingel, Tchaikowsky, Jarnefelt, Lane Wilson, Ethel Barnes, Victor Harris and Haydn. Clara Franke and Olga Mann were the accompanists.

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